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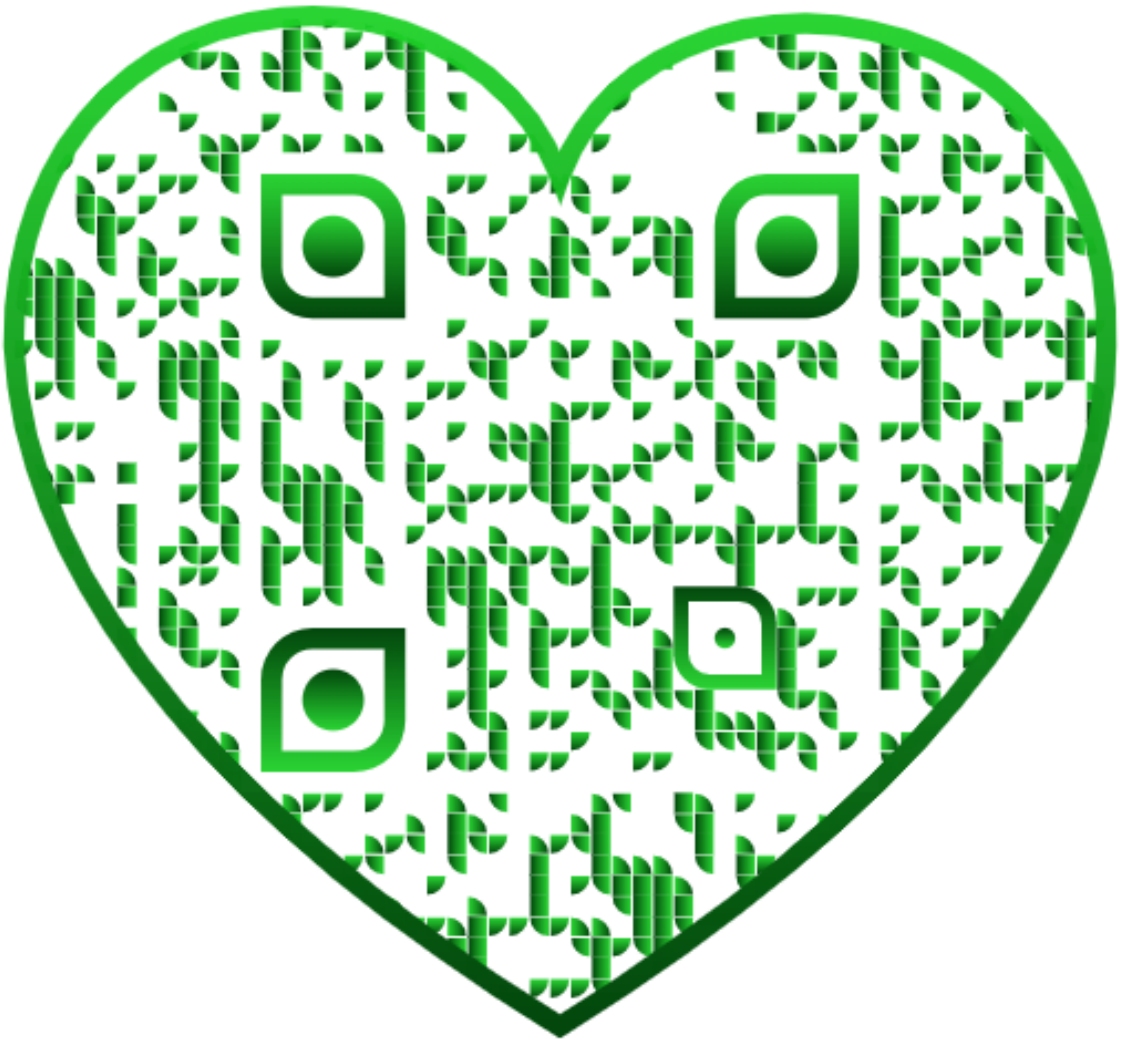

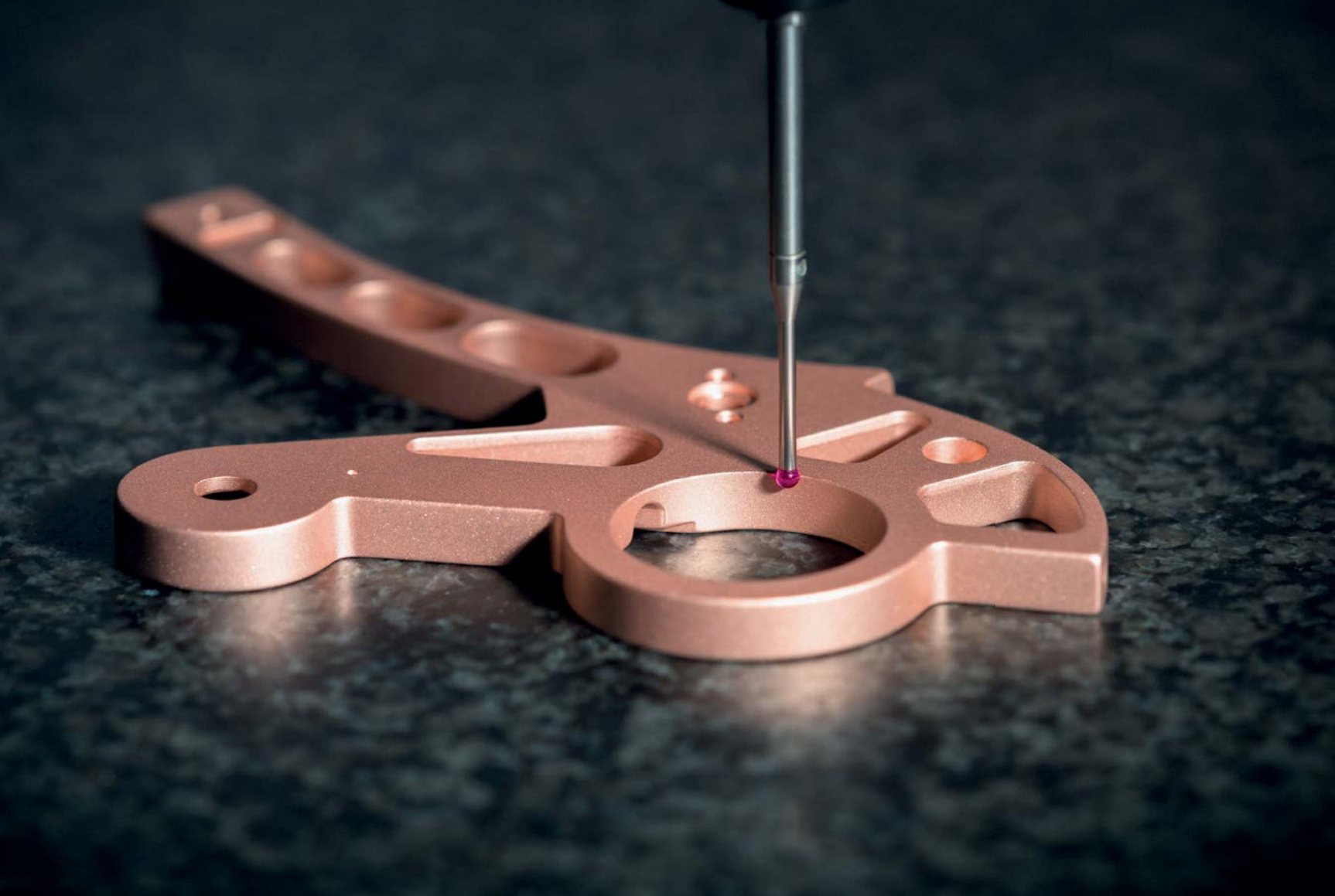

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Welcome...

What's on your Record Store Day shopping list this year? If you haven't yet ploughed your way through the Official Guide to all 450-plus releases we've put together in association with our good friends at Record Store Day, we advise you do so immediately. Whatever your thoughts on the event, which reaches its 11th birthday this year, it's had an enormous effect on the record industry over the past decade, driving people through the doors of their local record shop – at least once a year. Pre-Record Store Day, there weren't too many people sleeping outside their local shop waiting for it to open, that's for sure, and the roster of releases for 2018 is as diverse as it is deep (trust us, we spent a sleepless, sanity-shredding week writing over 450 entries!). This time last year, *Long Live Vinyl* was a mere baby, and we celebrated our first Record Store Day by picking our 20 standout releases to look out for in *LLV* issue 2; so we're delighted to be bringing you our exclusive guide to the whole lot this time round. One release well worth checking out is Trojan Records' *Rock Steady Box* – 10 highly collectible rocksteady 7" singles from a label that is enjoying its 50th birthday this year. Our cover story takes an in-depth look at the history of Trojan, from the soundsystems of Kingston, Jamaica, to soundtracking one of the truly great British working-class youth-culture movements of the 20th century, with musical heroes such as Duke Reid, Lee 'Scratch' Perry, Jimmy Cliff, Desmond Dekker, The Maytals and Bob & Marcia. Co-founder Lee Gopthal's label launched an astonishing hit parade of reggae, dub and ska singles between 1968 and 1975, but its albums shouldn't be overlooked: we round up 40 that every cratedigger should consider on p52. Pour yourself a Wray & Ting and dig in.

Pre-Record Store Day, few people were sleeping outside their local shop waiting for it to open, that's for sure

Elsewhere, we speak to Simple Minds about new album *Walk Between Worlds,* while John Grant fills us in on his collaboration with his musical hero Stephen Mallinder, Creep Show. We also tell the story behind Ozma's Grammy-winning recreation of the Voyager Golden Record, the audiovisual snapshot of humanity that's been journeying through space for 40 years. Back on Earth, we visit one of the planet's biggest collections of vinyl – the Archive of Contemporary Music in New York; tour the record shops of North London; pay tribute to Kraftwerk's *Autobahn*; celebrate a Fatboy Slim classic, and meet the music-obsessed minds behind Ace Records. Enjoy the issue…

Gary Walker *Editor*

LONGLIVEVINYL

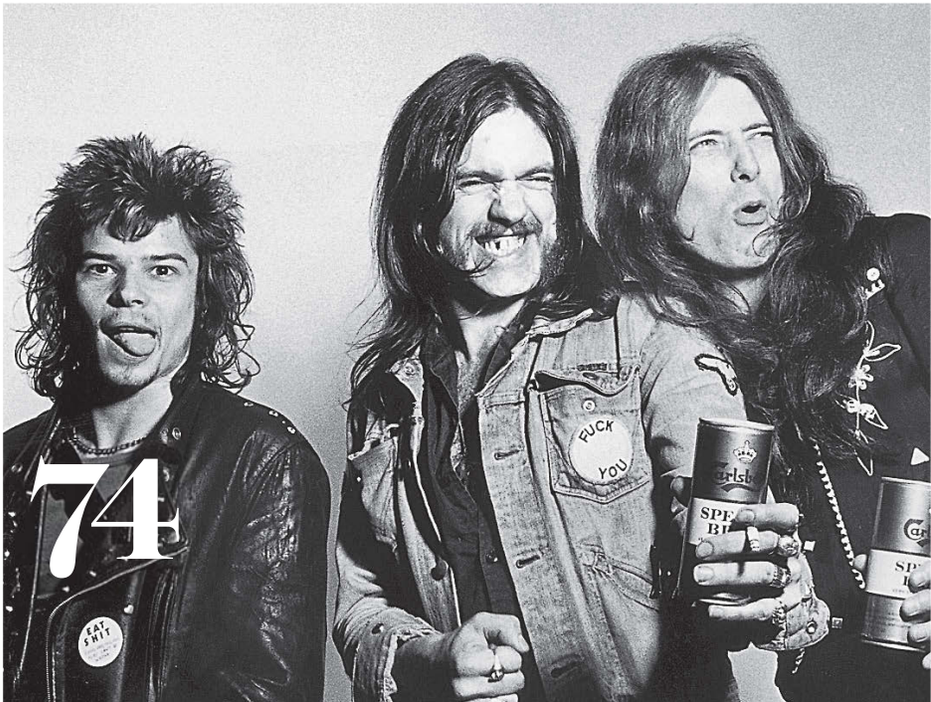
22

60

44

40

66



74

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LONG LIVE VINYL

Features

VOYAGER GOLDEN RECORD 22
Ozma's 40th-anniversary recreation of the records NASA sent into space

ARC 28
Inside New York's vast, extraordinary ARChive Of Contemporary Music

CREEP SHOW 34
John Grant and Stephen Mallinder on their eerie new electronic collaboration

SIMPLE MINDS 40
Jim Kerr and Charlie Burchill on their new studio album, *Walk Between Worlds*

COVER STORY
TROJAN RECORDS AT 50 44
The story behind the label that popularised Jamaican music in the UK

THE ESSENTIAL
TROJAN 52
We reveal the 40 Trojan album releases you need in your collection

ART OF THE ALBUM
YOU'VE COME A LONG WAY, BABY 60
Celebrating Fatboy Slim's big-beat classic

CLASSIC ALBUM
AUTOBAHN 66
Neil Crossley takes an in-depth look at Kraftwerk's 1974 electronic odyssey

LABEL STORIES
ACE RECORDS 74
From market stall to top reissues label

TALKING SHOP
SOUL BROTHER RECORDS 80
Inside this long-running Putney landmark

THE TRIP **NORTH LONDON** 86
Our guide to the best record shopping, from Islington to Finchley

News

ON THE RECORD 8
News, plus regular features, including:

STORY BEHIND THE SLEEVE 12
Interpol – *Turn On The Bright Lights*

ON THE RADAR 14
Goat Girl

SIMON SAYS 15
Simon Raymonde of Bella Union

LINER NOTES 18
Long Live Vinyl founder Ian Peel

STUDIO SNAPSHOT 20
The Stooges

Regulars

WHY I LOVE... 32
Shirley Manson on *The Scream*

CHOICE CUTS 79
Rowland S. Howard – *Teenage Snuff Film*

DIGGING FOR VICTORY 94
Mark O'Shaughnessy, Resolution Records

THE BIG REISSUE 95
Now-Again

GENRE HOPPING 104
Avant-Dub

THE VINYLIST 122
Show off your record collection here

Reviews

ALBUMS
RE-RELEASES 96
The latest re-releases and boxsets

NEW RELEASES 99
A round-up of the best new music

GEAR
HOW TO BUY 106
Cables

DREAM MACHINES 110
Avid Acutus Reference Mono SP turntable

TURNTABLES 112
Latest releases from Thorens and Avid

HEADPHONES 116
Meze Audio 99 Classics

HI-FI DIY 118
Vintage turntable DIY project, Part 2

LONG LIVE VINYL

The *Long Live Vinyl* team pick their favourite Trojan Records releases

Gary Walker
Tighten Up Volume Two
Various Artists

Owen Bailey
War Ina Babylon
Max Romeo & The Upsetters

Jonny Highett
This Is Trojan
Various Artists

Andy Cottle
Skylarking
Horace Andy

Ian Peel
Reggae Power
The Ethiopians

Meet our expert contributors…

Simon Raymonde
Simon was the bassist and keyboard player in the Cocteau Twins; he's currently in Lost Horizons. He launched the independent label Bella Union in 1997. His label has been a home to bands including Fleet Foxes, The Flaming Lips, Midlake, Father John Misty, John Grant, Explosions In The Sky and Lanterns On The Lake. He's also produced many great albums.

Gareth Murphy
London-born but Dublin raised, Gareth Murphy's childhood was enlivened by his father's work in the 1970s and 80s as a concert promoter. Now based in Paris, he has produced numerous compilations and is the author of *Cowboys And Indies – The Epic History Of The Record Industry*. He's just completed Seymour Stein's memoirs, *Siren Song*, which will be released this year.

Jennifer Otter Bickerdike
Dr Jennifer Otter Bickerdike is a media and music academic and author, specialising in fan culture, the cult of dead celebrity, music and music heritage. Jen's current book, the No. 1 charting *Why Vinyl Matters*, is a manifesto about the importance of vinyl as a cultural object, and has interviews with a variety of fans, including Tim Burgess, Henry Rollins and Fatboy Slim.

Giacomo Lee
Giacomo Lee is an author, journalist and DJ from London with an interest in electronic music and visual culture. His youth was spent interviewing the likes of Hood and Stars, and he's since written for *Vice* and *Little White Lies*. His proudest achievement is his novel *Funereal*, a darkly comedic look at the shadowy side to the K-pop industry.

Gary Tipp
Gary has been collecting vinyl since time immemorial and still can't walk past a charity shop without going in on the off chance there's a mint treasure nestled somewhere in between the easy listening and the obligatory copy of Paul Young's *No Parlez*. He's also been writing words for magazines for longer than anyone can remember.

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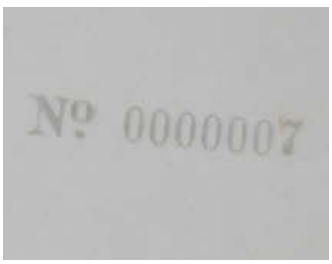

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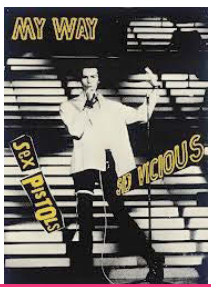

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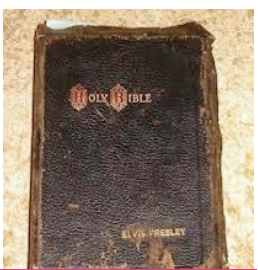

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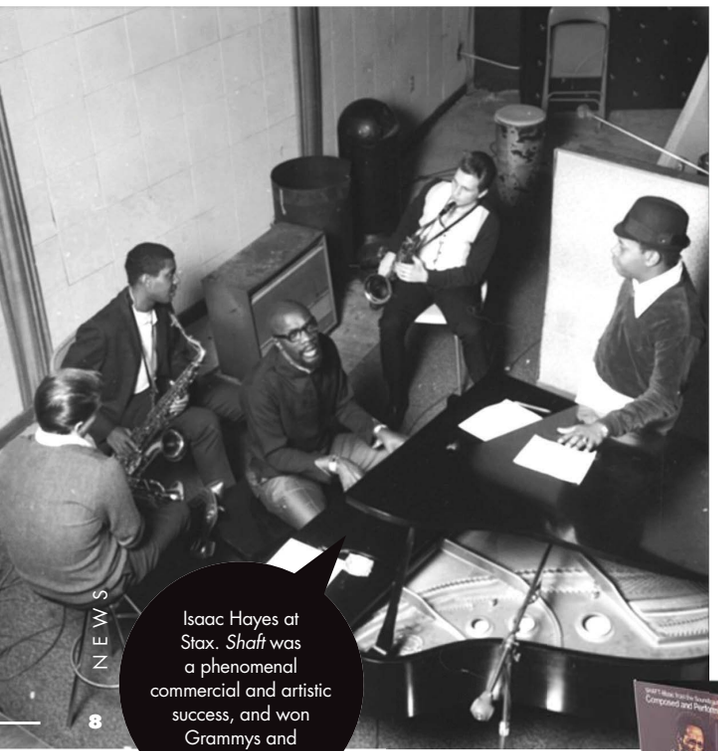
On the record



Isaac Hayes at Stax. *Shaft* was a phenomenal commercial and artistic success, and won Grammys and an Oscar

FRESH BUTTERED SOUL

Isaac Hayes' classic *Hot Buttered Soul*, *Shaft* and *Black Moses* albums are remastered and reissued

Three bona-fide soul classics are reissued this month by Craft Recordings, remastered from the original analogue tapes and housed in exact-replica tip-on jackets. In the case of one, the package recreates one of the early 70s' most striking and memorable sleeve designs.

The three LPs in question are from the height of Isaac Hayes' career: 1969's *Hot Buttered Soul* and 1971's *Shaft* and *Black Moses*. Each has been remastered by Dave Cooley at Elysian Masters in Los Angeles. And that classic sleeve? The four-foot, four-way fold-out design picturing Isaac Hayes as 'Black Moses'.

Featuring the classics *Walk On By* and *By The Time I Get To Phoenix*, *Hot Buttered Soul* can firmly lay claim to being a game-changing album. The same goes for the multiple-Grammy-Award-winning *Shaft*, which was inducted into the National Recording Registry by the Library Of Congress in 2014 for being "culturally, historically, or aesthetically significant." And *Black Moses*' influence can be heard today, not least with the track *Ike's Rap II*, as sampled by Portishead, Tricky and Maverick Sabre.

We can also confirm that all three releases are on 180g vinyl and not, as per *Black Moses*' original pressing, on the short-lived 'Marmite of vinyl formats', Dynaflex, which is explored in detail in Ian Peel's Liner Notes column on p18.

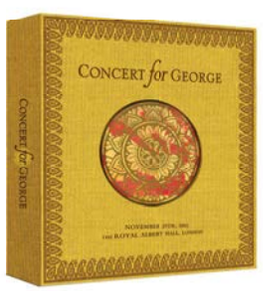
MO' MOBY

Moby's new album – his 15th – is out 2 March. *Everything Was Beautiful, And Nothing Hurt* comes in a 'gatefold-housed double-LP edition' via his own Little Idiot label.

GREATEST REISSUE

Captured Tracks have a vinyl-only reissue of Martin Newell's Andy Partridge-produced *Greatest Living Englishman* from 1993, with the artist and producer's original tracklist.

Concert For George's 75th



To mark what would have been George Harrison's 75th birthday in February, the Concert For George tribute concert from 2002 is being released as a four-LP boxset and a limited-edition 10-disc Deluxe set via Concord Music. The standard vinyl set will be the first time the entire concert has been released and, as such, sprawls across seven sides of 180g with a 'mandala design' etched on Side 8.

The Deluxe version, meanwhile, will be limited to just 1,000 copies and will be available only from concertforgeorge.com. In addition to the vinyl discs, the package adds two CDs, two DVDs, two Blu-ray discs and a 12"x12" hard-bound 60-page book. There's also a completely unique item inside every box in the form of a cutting, as Concord explains, "from the original hand-painted on-stage tapestry used as the backdrop at the original Royal Albert Hall show…"

Mark E Smith (1957-2018)

Daniel Dylan Wray was one of the last people to interview The Fall's Mark E Smith before the legendary frontman's death in January. Here, he pays tribute to his friend and musical hero...

For anyone who has ever even briefly listened to The Fall, it will no doubt be apparent that the music is unique. To some, it sounds like the crazed ramblings of a bus-stop drunk, grunting and gurgling over scrappy, primitive music akin to a teenage garage band. To others, it represents lyrical genius at play, colliding poetry with the propulsive fury of an amphetamine-charged sonic assault, to create a template for what guitar music could be throughout an evolutionary period that extended over 40 years.

The group's singer Mark E Smith recently died, aged 60, having dedicated over two thirds of his existence to The Fall – his entire adult life. It makes sense, given the band was so unique and polarising, that the man who masterminded it was equally so.

Smith was known for being a tricky customer: the sort of man who seemed to be born old, grumpy, short-tempered and willing to kick aside anyone who stood in the way of his artistic vision with seemingly fleeting, often brutal, disregard (as displayed by the countless members of the band who came and went over the years). In the wake of his death, words such as 'cantankerous', 'irascible' and 'curmudgeon' have been thrown around to describe the frontman. However, in Smith's later years, I spent many, many hours in the pub with him over the course of several interviews and saw a side to a man that often contradicted the stereotypical views of him – or would often reinforce them to levels I thought impossible.

Mark E Smith was both everything and nothing like you'd expect. He was so constantly unpredictable in both life and music, the one definite with him and The Fall was another record was going to be coming soon, such was the group's fecund output.

Laughter isn't something many would commonly associate with Smith, but all my encounters with him were rib-achingly funny. Smith was brilliant and brutal in his put-downs; he could tear people to pieces in fewer words than he used to make up the title of a Fall song – and he did so, frequently. But also his company was so funny because you got a brief insight into his brain, his way with words, his thoughts on things and how completely unique they were.

Getty

Mark E Smith was fiercely anti-nostalgic. He had no desire to go over the 'good old days' – to him, they were always ahead, never behind

In an age of 'hot takes' and echo chambers, those aligned one way or the other can all often end up singing from the same hymn sheet, just in a slightly different key. Smith's opinions and insights into things were so utterly inimitable, they were as refreshing as the drinks that would endlessly flow throughout our interviews. He lived a life offline, without a mobile phone or the internet, and so existed in this paradoxical world of a man stuck somewhat in the past, but with a mind and desire to always push forward creatively and artistically. He was a man without the context of the modern world, but was still shaping it.

He told me he was appalled, when he turned up at BBC Radio 6 Music to be interviewed by Radcliffe and Maconie, that they couldn't accommodate the carrier-bag-full of records he had brought with him to play; he described the studio as like a "spaceship with no record player". Yet he was also fiercely anti-nostalgic. He had no desire to go over the 'good old days', because to him, they were always ahead, never behind. Every time we met, what would excite him most was new Fall fans. Kids at shows, new generations clinging onto the band and riding with them into the future. Once, he even suggested he may impose a ban on older fans at Fall shows. "No over 40s", he cackled to himself about the idea of taping up a sign on the door to turn away the legions of faithful older fans.

He told me he turned down big money to play classic Fall LPs in their entirety when it was popular for bands to do so; ask him what his favourite Fall song was and it'd always be a new one they were working on. For over 40 years, Mark E Smith chased the future of music with an undying commitment, until the only thing that stopped him from doing that was death itself. ●

Chess Set

Northern Soul fans, mark your calendar: 16 March sees the release of another boxset containing seven 7"s from Chess: *Chess Northern Soul Volume III*. Pulling gems from the Chess, Checker, Cadet and Argo labels, each of the singles is pressed with authentic Chess livery (black-and-silver and/or black-and-gold labels, with black-and-yellow label sleeves) in a numbered box.

Record One, Side One is Bobby Womack's *See Me Through* from 1965, which has never been on 7" before, while Record Four, Side One's 1972 Terry Callier track *Ordinary Joe* is a true collectible, having topped £800 when an original last appeared on eBay.

Record Two has a Northern Soul oddity: Jeanette Nellis's *Wait* from 1963. "A Holy Grail rarity," the label says. "Nothing is known about the singer herself and there are only a couple of known original pressings in the hands of collectors."

COFFEE AND COXON

"There were days where I wrote and finished three or four new songs in a single day," Graham Coxon says of the prolific period that led to his new LP, *The End Of The F***ing World*. "It was mental, I've never worked to that kind of schedule before." The album combines soundtrack pieces and songs inspired by the new Netflix series of the same name; it was released digitally on 26 January and gets a vinyl release mid March. Director Jonathan Entwistle couldn't be more pleased with the music. "He is my all-time guitar idol," he says of Coxon, "and watching Graham's music videos taught me how to play guitar as a kid. I bought a Fender Mustang just because he had one in the video for *Coffee And TV*."

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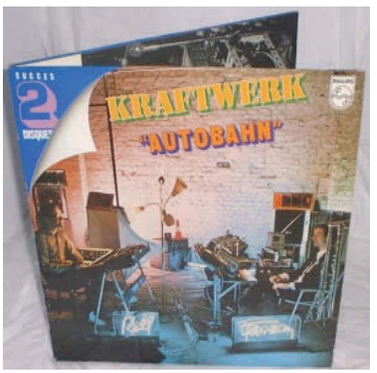

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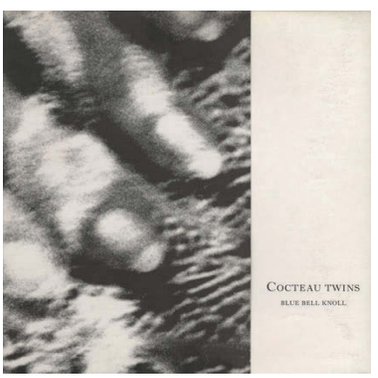

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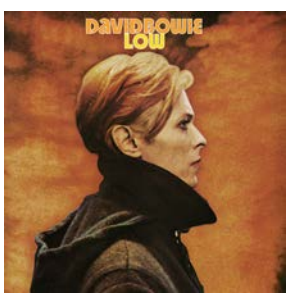

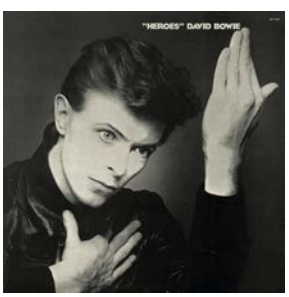

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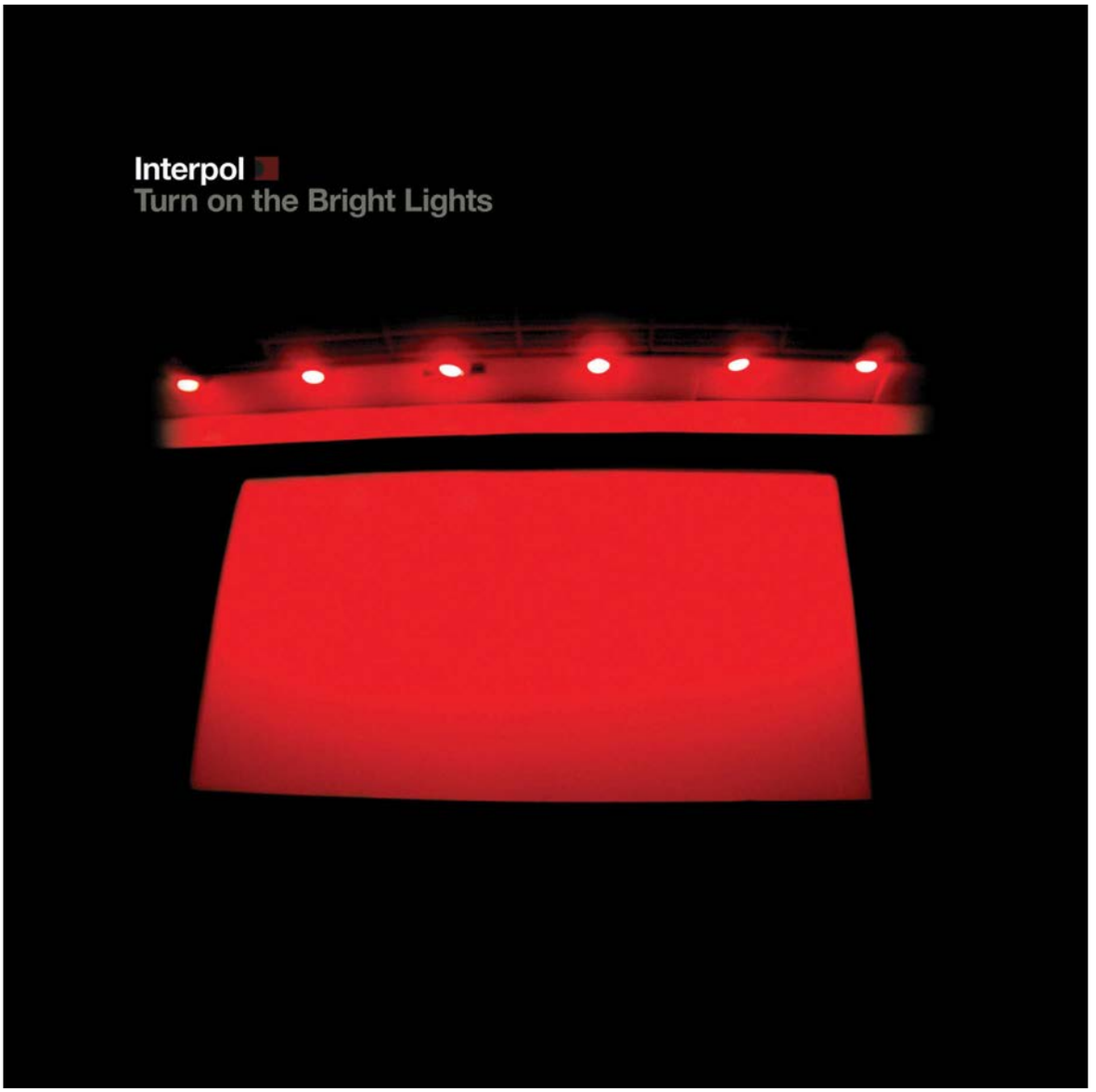

#11 Turn On The Bright Lights

Interpol

Having completed their luxuriously gloomy and cinematic debut album, Brooklyn's indie scene-shapers Interpol needed a similarly evocative sleeve. With time running out before the release date in August 2002, and artist Sean McCabe seeking inspiration in repeated listens to the early masters of the record, he turned to a pre-existing shot he'd taken, fittingly, from the front row of a London cinema. The band immediately loved its penumbral minimalism. "They knew their sound and look had a presence to it, and they wanted [the sleeve] to have a sense of awe and wonder," said McCabe. "They loved minimal graphic stuff, like the Bauhaus design movement, bold, sparse graphics, limited colour palettes, that sort of thing." The design perfectly encapsulated a dark, yet infectiously uplifting record that was *Pitchfork*'s Album Of The Year in 2002 and went on to sell over 500,000 copies in the US. It was reissued last year as Matador celebrated the album's 15th anniversary.

Now Spinning

12 tracks occupying our turntable this month. Plus our companion beer – Ilkley Brewery's Hendrix, a big, tropical American Pale Ale that was introduced to mark the 50th Anniversary of Jimi playing Ilkley.

1 Country Sleaze – Goat Girl (Rough Trade)
2 Power Of Soul – Jimi Hendrix (Sony/Legacy)
3 Safe And Sound – Creep Show (Bella Union)
4 Somehow Somewhere Someway – Ty (Jazz re:freshed)
5 Wait In The Car – The Breeders (4AD)
6 This Is That – David Byrne (Nonesuch)
7 Beach Life-In-Death – Car Seat Headrest (Matador)
8 Enter A Raffle… Win A Falafel – Equiknoxx (DDS)
9 The Breathtaking Blast – Tradition (Bokeh Versions)
10 The Signal And The Noise – Simple Minds (BMG)
11 Long Shot Kick De Bucket – The Pioneers (Trojan)
12 Smash It Up – The Damned (Chiswick)

Twin Cocteaus

4AD continues its ongoing restoration of the Cocteau Twins' back catalogue with two more titles set for 16 March. 1983's *Head Over Heels* and 1984's *Treasure* will be re-pressed on 180g vinyl (with accompanying download codes), celebrating the group's classic sleeve designs by 23 Envelope as well as their sound, which is generally regarded to have crystallised with *Treasure*. No word, though, on the two highly collectible EPs that appeared between these two albums, *Sunburst And Snowblind* and *The Spangle Maker*.

DECEMBERISTS SYNTHS

The Decemberists release their eighth studio album, *I'll Be Your Girl*, on 16 March via Rough Trade. It sees them veer off into a new, synth-driven direction courtesy of producer John Congleton (St. Vincent, Lana Del Rey) and draws on influences like Roxy Music and New Order. The album will be released on both white and black 180g-vinyl editions, and a deluxe 'Exploded Edition' – details of which are yet to be announced.

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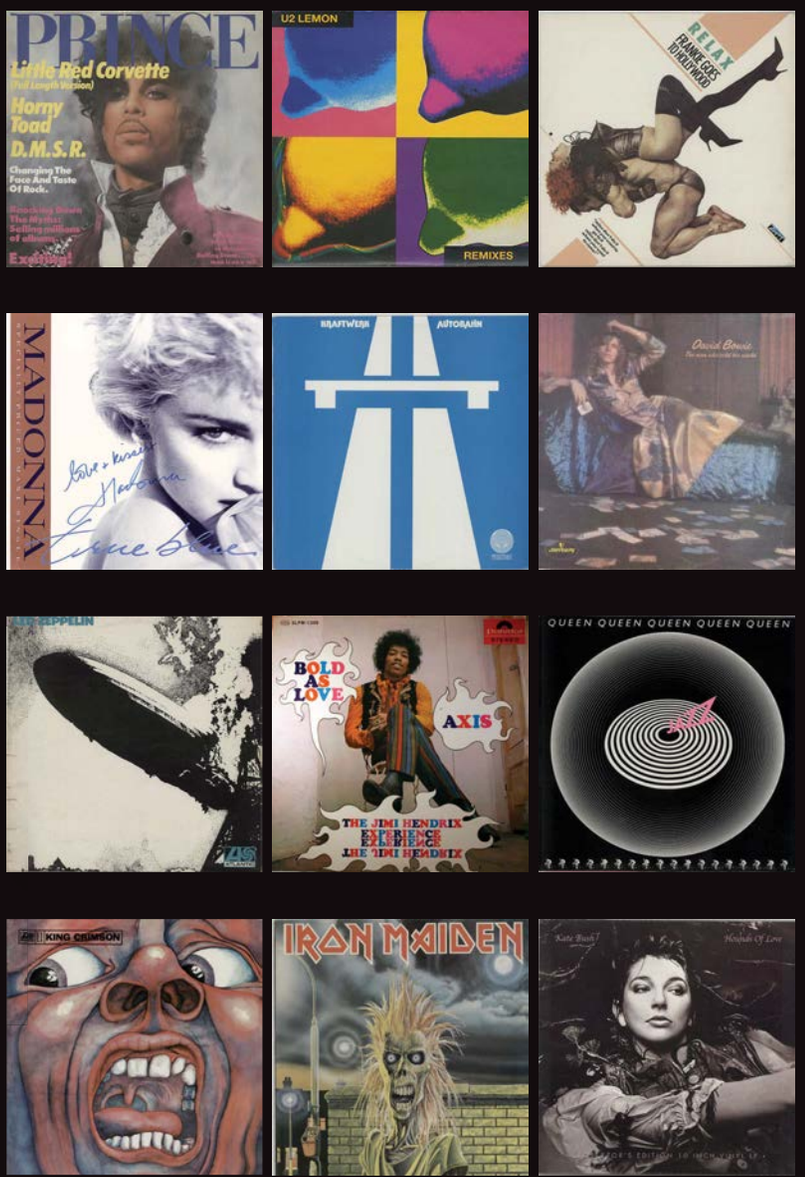

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On The Radar

GOAT GIRL

A South London four-piece backing up the storm of hype with infectious tunes

It's not always comfortable growing up in public. Just ask Lottie 'Clottie Cream', singer-guitarist with Goat Girl. "I don't want to sound ungrateful, but it was a lot easier when we weren't in the attention of the public," she says. "I just felt so much freer in my lyrics, because you don't want to be offensive, but I feel like that's the whole point. Lyrically, what I'm trying to do is quite satirical, tongue in cheek, but it's hard when people ask you what you mean."

In truth, being asked to explain her worldview is something Lottie is likely to have to get used to in the months ahead. That's because the band's eponymous debut for Rough Trade already sounds like one of the albums of the year, a sharply focused, fiercely performed set of hook-laden songs rooted in the stop-start dynamics of 1990s alt-rock without ever seeming trapped in the past.

Dan Carey (Kate Tempest, Nick Mulvey, Franz Ferdinand) produced the album – chosen in great part because he likes to lay down basic tracks live to tape as a way to capture the moment. The band spent a month in pre-production to ensure they were ready, but nevertheless, technical perfection isn't the point. "I can hear mistakes that I make, it's not perfect," says drummer Rosy Bones. It's an album full of stories that together create, in Lottie's words, an "emotional journey" told from "the perspective of growing up and just how your emotions change towards certain things".

The album's personal-political vignettes of urban life are played out in "a weird gloomy world", a grotesquely heightened version of 21st-century Britain.

For an example of how this works, take a track such as *Creep*, a song of surface sweetness that turns out to be "about trying to bash someone's head in on the train because he looked at me funny", of "having the power and being able to do whatever you want with that" in a way you wouldn't in this world – if only because you'd be arrested.

"You have this character that you're playing," says Lottie, who comes across as highly focused yet has a guarded quality, too. "Which, I guess, was even the foundations of starting the band – built on the character of Bill Hicks, the way he had this other person called Goat Boy who was so gross and horrible, quite funny in that sort of satirical sense."

Considering how the late, great Hicks' humour often expressed despair and righteous anger, leavened by a barbed delight at life's absurdities, it somehow seems appropriate that Goat Girl signed to Rough Trade on the day after Britain voted to leave the European Union. "It was a very up and down day," says Rosy. Even now, reflects Lottie, she can detect a "bittersweet" quality in the songs that somehow relates to Brexit and the uncertain atmosphere it's created.

A debut single, *Country Sleaze*, released as a limited-edition 7", followed in the autumn of 2016, launched on the world with a party at The Windmill in Brixton, the venue where Lottie, bassist Naima Jelly and guitarist Ellie 'L.E.D.' first met Rosy. It's a place that's starting to pass into legend as the epicentre of a new London indie scene that also encompasses Shame and others, but Goat Girl are suspicious of being seen as in the vanguard of a movement.

"[People are] trying to tell this story of how we're leading this indie-rock thing," says Lottie. "I don't know, I find that quite boring, to think that's all we can be. We have so much potential. The genres of the songs are put in this guitar context, but I don't think they have that sound of easy, listenable guitar music."

Instead, she talks about the band taking "a more electronic route, more experimental", as in the instrumental passages that link the songs on the album. She and Rosy speak with approval of the huge synth Dan Carey set up in a corner of the living room to help soundtrack a party at the Lewisham houseshare where the two reside.

First, though, there's the album to promote. Exciting times. Goat Girl are down to play the Fuji Rock Festival in Japan, Lottie tells her bandmate. Rosy: "I thought that was a joke!" Lottie, smiling mischievously, replies: "Maybe it is…"

See goatgirl.co.uk for upcoming UK tour dates ● ***Jonathan Wright***

Simon says

SIMON RAYMONDE

This issue, the Bella Union founder, current member of Lost Horizons and former Cocteau Twin recalls the alchemy at the heart of the Twins' music-making process…

Last week, *Pitchfork* posted a curious article headed "Cocteau Twins Announce *Treasure* And *Head Over Heels* Reissues", the implication being that we were somehow involved in these pressings – and it made me laugh. We broke up 21 years ago, and while I love to see the adorable Elizabeth at shows and catch up with her, the idea that we could or would 'announce' anything formal as a band these days is pretty funny.

It's no secret that things went spectacularly wrong with 4AD in the early 90s, and when I read about these reissues coming out now 34 years later, I can't deny it had me reminiscing fondly about the happier times leading to me joining the band in late '83 and our first sessions that lead to *The Spangle Maker* EP released on my birthday in 1984 and the LP, *Treasure*, that followed on 1 November the same year.

I first met Elizabeth and Robin a few years earlier at the Beggars Banquet record shop the day they arrived to hand their recordings over to 4AD, who had their office above the shop. Either by fate or design, I was alone in the shop when they knocked on the window at 9.55am. They were sweet, and gave me a cassette to pass on to Ivo Watts-Russell. I couldn't have known the significance of that moment, but there was definitely a lovely vibe there.

We saw more and more of each other over the next couple of years and when *Head Over Heels* came out, Ivo and I drove to see them play whenever we could outside of London. They were wonderful to watch, Elizabeth barely 20 and already one of the most compelling female vocalists I had ever seen. We were all transfixed when she walked onto the stage, her innate power and almost-crippling stage fright at curious odds with each other, yet combining to create such a unique stage presence. Quite how I ended up joining such an already-brilliant band is beyond me, as I was sure they didn't need another person and I'm certain they weren't looking for one! Who knows, maybe that's why it happened. A beautiful natural accident – like most of the music we began to make. It sounds corny to talk of 'magic' (and the press at the time, replete as it was with the huge brains and even larger pens of Paul Morley, Ian Penman, Danny Kelly, etc, found our inability to say why our music sounded like it did endlessly frustrating), but something very odd happened when the three of us got into a studio. It's hard not to think of it in terms of unexplained mysteries, alchemy, even magick, and while we smoked a lot of dope and took a lot of speed in the early days, our states of mind were not drastically altered!

> ***In 14 or so years, we had no spare tracks, no half-finished songs that never made it onto the albums; there is nothing left over***

In 14 or so years, we had no spare tracks, no half-finished songs that never made it onto the albums; there is nothing left over. That just doesn't happen, normally. When we decided to do a 10-track album, we recorded 10 songs. When we wanted to do a four-track EP, we recorded four songs. This continued throughout the band's lifespan. We were pushed to explain it a lot in the early 80s, but never could.

Analysing music is not for all of us. We knew if we thought about it too much, or tried to dissect it, it wouldn't be the same, so we didn't. The press thought we were brilliant liars. As far as getting into the studio in the early 80s, we did bend the truth somewhat. No one booked studios for an album project unless the band were at least partially ready with a bunch of songs road tested or demo'd. When we asked them to book us in, they enquired if we had the record ready: "Yes! Course we do!". They asked if they could hear some of it: "No, you don't want to spoil the surprise by hearing the demos, you'll get too attached to them."

So with no plan other than buying some cool pedals, we arrived at the studios, excited at the complete uncertainty. But maybe the adrenaline saw us through, the simple thrill of being in the studio with all the toys we needed to play our games.

When I returned to music-making proper last year with Richie Thomas – who improvised many a fine sax part in This Mortal Coil, Dif Juz and for Cocteau Twins a few times – this same process was how we made the Lost Horizons album *Ojalá*. We arrived at the studio with nothing, with no fear of failure, and thankfully, we returned home with a full plate and no leftovers. I don't take it for granted that it will always be so, but I will say it's thrilling to not have a clue what's going to happen once you close the studio door; and as long as it isn't costing you an arm and a leg, the gamble is very much worth taking. ●

SIMON RAYMONDE ***is currently in Lost Horizons and was the bassist and keyboard player in Cocteau Twins. He founded the independent record label Bella Union.***

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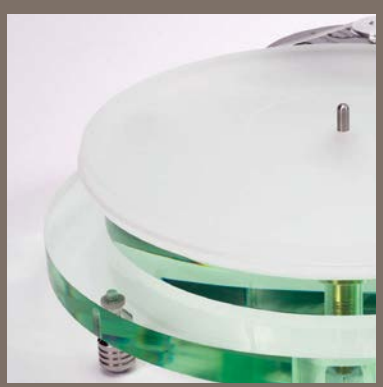

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IAN PEEL'S
LINER NOTES

Scam or salvation? Dynaflex was supposed to reboot the world of vinyl in the early 70s, but lasted barely a decade. It was the complete opposite of heavyweight 180g pressings, but was it really all that bad?

When news came in this month of 180g reissues of Isaac Hayes' game-changing trilogy of soul albums from the late 60s and early 70s – *Hot Buttered Soul*, *Shaft* and *Black Moses* – I remembered that my original copy of the latter stood out from other records from that era, and not just because of the music.

My 1972 edition of *Black Moses* was on Dynaflex: a really bendy, near-flexi-disc level of floppy vinyl created as an alternative to normal records, that was introduced in 1969 and lasted about a decade. RCA Records patented their idea and were very proud of their invention. It used less wax, sat flatter on the turntable, and was less prone to breakage in transit. The sound quality was said to be better, too. The theory was that the stylus and disc held firmer and gave a truer sound, helped by the fact that every pressing was cut from fresh vinyl, unlike most other records at the time, which were cut from 'reground' vinyl (other artists' unsold, recycled records).

With Dynaflex, we were going to enter the decade of glam, punk and prog with a more versatile, longer-lasting and better-sounding vinyl

The original marketing of the format couldn't have been more *Star Trek*. With Dynaflex, we were going to boldly go into the impending decade of glam, punk and prog with more versatile, longer-lasting and better-sounding vinyl than we'd been used to. Just look at the ads that used to appear on the inner sleeves of albums: "The RCA Record you are holding is a Dynaflex Record. It's thinner than any record you have ever owned. It is also superior in many ways to any record you have ever owned. It is freer of imperfections – ticks, pops and blisters. It is much less susceptible to warpage. And, its life will be far longer than conventional records. It is the record of tomorrow, yours today." And do you remember when inner sleeves carried ads? That needs to come back, I say.

To find some good examples of the format, you can shop around and pick up, say, four early-70s Dynaflex pressings of classics such as Bowie's *Hunky Dory*, Lou Reed's *Transformer*, Nilsson's *Aerial Pandemonium Ballet* and The Guess Who's *Rockin'* and still have a little change out of £100.

So why didn't it last? "To me, Dynaflex had its good and bad," writes Larry Waldbillig of the blog History's Dumpster. "It was quieter. Even after 40 years, many of my old Dynaflex albums still have very little surface noise. But sonically, it was also quieter, too, so you had to turn up the volume. And the ugly by-product of that – because it was so thin – was it tended to pick up any rumble from older turntable motors more acutely."

He's right… not everyone believed RCA's sci-fi hype. The naysayers – who couldn't hear any difference with the new format and who, at the end of day, wanted stiff rather than flexi records – won out. But that was then. In 2018, unlike 1972 when *Black Moses* was released, we have the internet – so debates such as this can rage on once more. In fact, they'll rage on forever. ●

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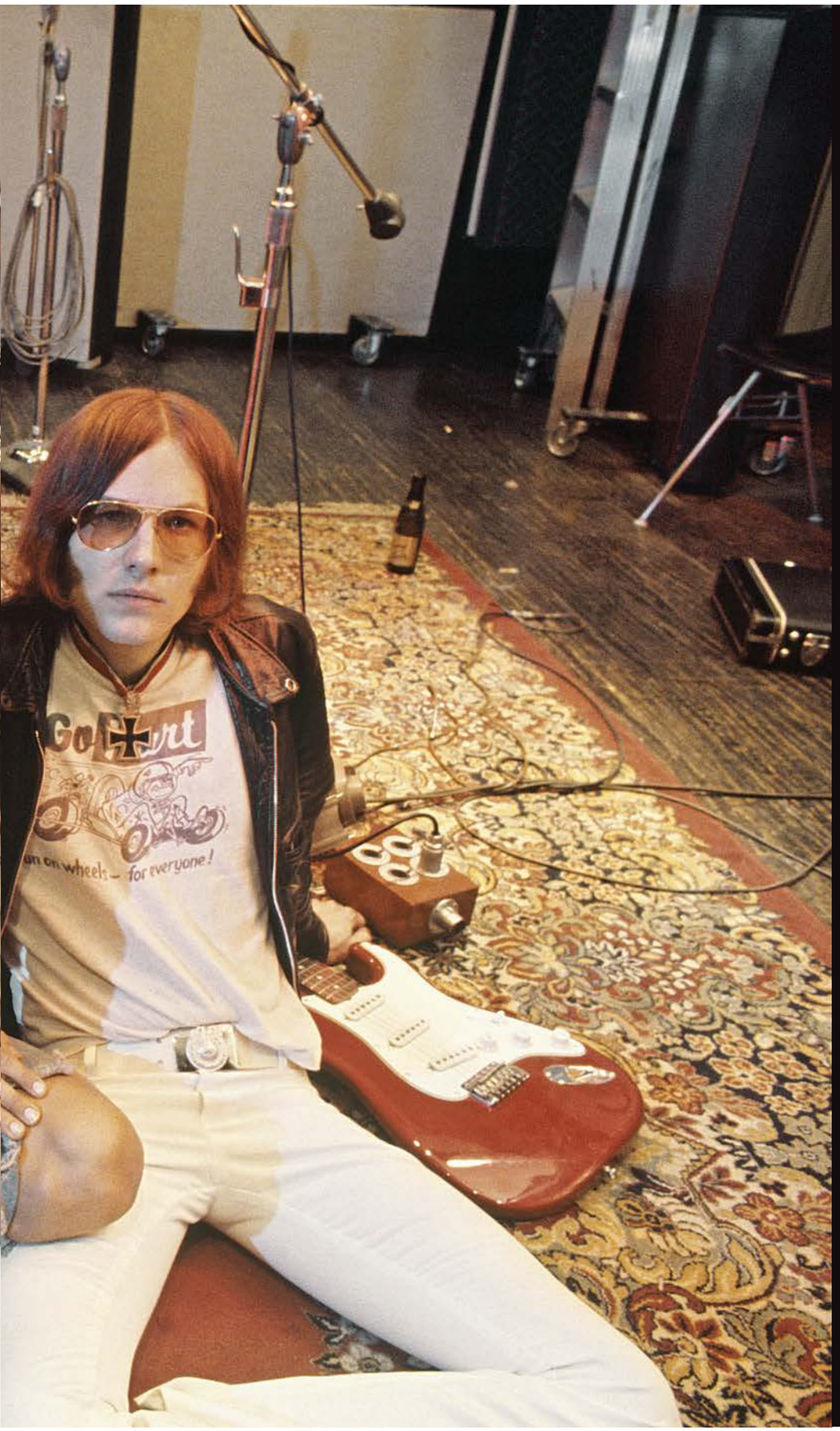


STUDIO
SNAPSHOT

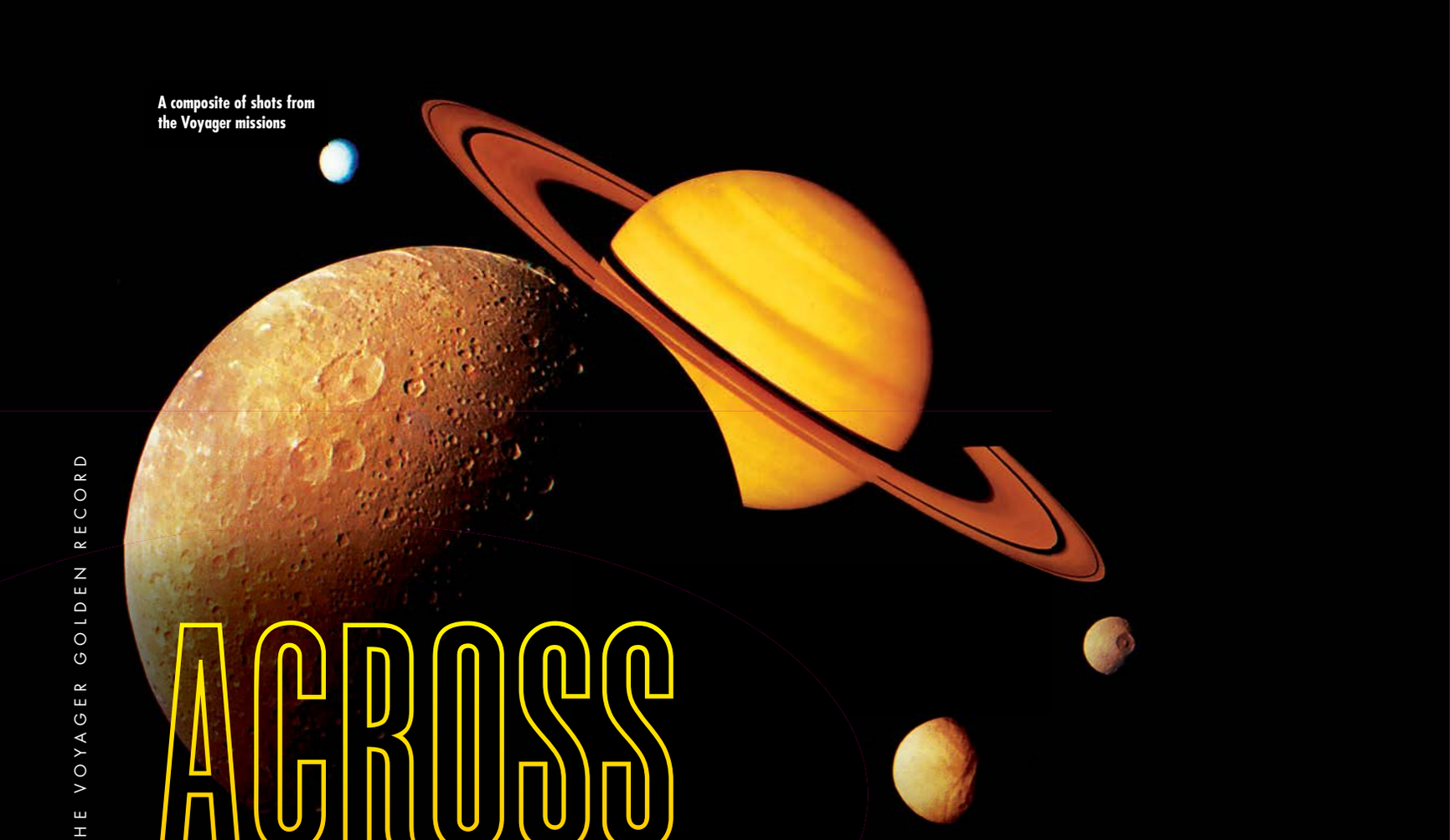
THE STOOGES

Elektra Sound Recorders, LA
May 1970

The Stooges pose for a portrait towards the end of sessions for second studio album *Fun House*, recorded between 11 and 25 May 1970 at Elektra Sound Recorders studio in LA. Having toured solidly for a year prior to the recording of the LP, the band were road-honed and already brimming with the chaotic vitality Bowie successfully resuscitated for 1973 follow-up *Raw Power*. The sessions were overseen by Don Gallucci (who, as a teenager, played keys on The Kingsmen's *Louie Louie*). In an effort to capture their live sound, Gallucci defied convention and set the band up in the studio just as they would live, with no baffles to prevent sound bleed between mics. Iggy Pop prowled around the studio, singing into a handheld mic and using PA speakers for monitoring instead of headphones.

The final album was spliced together from nearly eight hours of live takes, with the addition of minimal guitar and sax overdubs (last year, Run Out Groove released the 2LP *Highlights From The Fun House Sessions*, on 180g vinyl).

Though it met with a sneering critical reception, poor sales and little airplay on release, the frenzied 36-minute blitz became a beloved blueprint for countless hard-rock and punk acts that were to follow in Iggy and co's footsteps.



A composite of shots from the Voyager missions

ACROSS THE UNIVERSE

2017 marked the 40th anniversary of the Voyager mission, when NASA sent two Golden Records – each holding an audiovisual snapshot of human culture – into space. **Owen Bailey** finds out how Ozma Records recreated these timeless artefacts for a beautiful boxset tribute, which has earned its creators a Grammy Award…

Somewhere out there – NASA only knows where – two vintage space probes patiently transmit messages back to Earth from around 21 billion kilometres away. Even travelling at the speed of light, their radio signals take 15 hours to reach us. Launched in September 1977, Voyager 1 finally left our solar system for interstellar space in 2012 after completing its grand tour of the planets. Voyager 2 will soon follow its sibling on a journey towards the centre of the Milky Way.

Famously, attached to both probes is a 90-minute 'Golden Record' – a gold-plated copper phonograph record sitting in an aluminium container with a stylus and an 'instruction manual' to decode their contents. The records (originally titled *The Sounds Of Earth*) include a sound poem capturing an audio history of Earth, greetings in 55 languages, 116 audio-encoded images of the planet and a heavenly playlist featuring musical excerpts from a wide variety of cultures. Each record's runout groove is etched with the inscription: "To the makers of music – all worlds, all times."

INTERGALACTIC, PLANETARY

These remarkable records – currently travelling away from us at an estimated velocity of around 17km per second – are time capsules that will hurtle through interstellar space for billions of years. Their creators, among them legendary cosmologist Carl Sagan and author Ann Druyan, summarised their significance by saying: "A billion years from now, when everything on Earth we've ever made has crumbled into dust, when the continents are changed beyond recognition and our species is unimaginably altered or extinct, the Voyager record will still speak for us." If ever there was a competition for 'longest-lived vinyl', then we'd definitely have a winner.

The *Voyager Golden Record: 40th Anniversary Edition* from Ozma Records began as a 2016 Kickstarter project with the aim of releasing the Voyager Golden Record on vinyl, and indeed on Earth, for the first time. It became Kickstarter's most successful music fundraiser ever, raising over $1.3 million. The project was a co-production by

Thanks to the example set by John Lennon, the original records had a runout-groove message added. Lennon was due to work on the record, but had to leave the UK due to tax reasons

science journalist David Pescovitz, Amoeba Music record-store manager Tim Daly and Lawrence Azerrad of LADdesign. The latter designed the release's packaging – a limited-edition numbered set for Kickstarter contributors, a three-record gold-vinyl boxset and a two-CD version both featuring a 96-page booklet – and as we went to press, it won the 2018 Grammy Award for Best Boxed Or Special Limited Edition.

A worthy tribute to the profound significance of the original record, the creators of the 40th Anniversary version realised they saw it through three different lenses: as an exquisitely curated musical compilation; as an objet d'art and design, representing deep insights into the nature of communication and media; and as a scientific artefact raising deep philosophical questions about our place in the universe.

We spoke to the Golden Record project's co-producer David Pescovitz, also the editor of celebrated tech blog *Boing Boing*, who set the scene for the Anniversary version by first taking us back to the creation of the original record. "In June of 1977, Timothy Ferris, the producer of the original Voyager Golden Record, holed up in CBS Records' New York City recording studio to mix the interstellar message. As Carl Sagan wrote in *Murmurs Of Earth*, CBS Records (now a division of Sony Music) provided the studio and engineering talent 'entirely as a public service'. The company's support of the project, he wrote, was 'truly remarkable'."

Pescovitz explains how, over the course of a week, Ferris and CBS Records engineer Russ Payne, assisted by producer Jimmy Iovine, mixed the material to Ampex 1/2-inch magnetic tape. Engineer Vladimir Meller used these to cut the lacquer to fabricate the records. After the project was over, CBS Records deposited the original master tapes into a massive underground climate-controlled warehouse managed by a company called Iron Mountain, named for the decommissioned iron mines they'd converted into secure storage facilities.

Mission project manager John Casani with the Voyager record, its cover and a US flag, ready to be added to the probes

MUSIC OF THE SPHERES

Imagining the galaxy we inhabit as a vinyl disc…

Tim Ferris, the Golden Record's producer, has a helpful and eloquent analogy for imagining where we are in the universe: "We inhabit a small planet orbiting a medium-sized star two-thirds of the way from the centre to the edge of the Milky Way galaxy's visible disc – about where Track Two might be on an LP record. The disc measures 100,000 light years in diameter (meaning light takes 100,000 years to cross it) by only a few-hundred-light-years thick. The sun and all the stars we see at night orbit the centre of the galactic disc at velocities of approximately 250km per second. The galaxy resembles a spinning record."

ITS SOUNDSCAPE RANGES FROM CHUCK BERRY AND BACH TO BAGPIPES AND GAMELAN MUSIC

For the next 40 years, the tapes sat in one or another of those facilities. Back in the present, Pescovitz details the way audio-restoration work was carried out for the Anniversary version. "When we started our project, Tim Ferris urged us to try to locate the original master tapes, now controlled by Sony Music, who had acquired CBS Records many years ago. Thanks to intrepid Sony archivist Matt Kelly, who located those tapes in Sony's underground storage facility, we were able to source our release from the 1977 masters."

In December 2016, Daly, Pescovitz and Ferris gathered around a vintage tape deck in Sony Music's Battery Mastering Studios, as engineer Vic Anesini hit play on the Voyager Golden Record master tapes for the first time since 1977. "Anesini had literally baked the reels to temporarily prevent the iron oxide from shedding off the tape backing, a common problem of magnetic tapes of that vintage," says Pescovitz, adding: "The sound was breathtaking."

PLANET OF SOUND

Joined by aforementioned archivist Kelly and Ferris's son Patrick (an archival music

The project was co-produced by David Pescovitz, Timothy Daly and Lawrence Azerrad of LADdesign, whose packaging design won the Golden Record a Grammy

researcher himself and member of roots-rockers The Americans), the team spent the day listening intently to the original recording. As *The Sounds Of Earth* audio montage filled the studio, the group closed their eyes and listened to its curated soundscape, ranging from Chuck Berry and Bach to bagpipes and gamelan music. "The greetings in 55 languages sounded crisper than we'd ever heard them, as if the individuals behind those voices were in the room with us," says Pescovitz.

After a pulsar's beeps brought *The Sounds Of Earth* to a close, Ferris told Pescovitz about the four days he spent in the studio in 1977 producing the composition. He explained that the process required several people to operate the mixing desk's faders simultaneously, while he "conducted" an orchestra of sounds such as dogs howling, volcanic eruptions, frogs, a jet plane, and, famously, a kiss.

The remastering of the audio was carried out with Grammy-winning audio engineer Bernie Grundman (*Purple Rain, Thriller*, *The Chronic* and more) at the console. Ferris, the producer of the original record, and his son joined the session. Pescovitz says: "As Grundman explained to us, watching the meters only takes you so far. The real breakthroughs come from listening very carefully for what may be hidden in the recording, and uncovering that magic for the listener. Remastering wasn't a case of 'set the dials and sit back'. After all, Ferris and the original Voyager Record committee had compiled the material 40 years previously, from a variety of sources – master tapes from the record labels' vaults, 1/4-inch reels from portable tape records, and, in the case of a few very obscure tracks, scarce LPs."

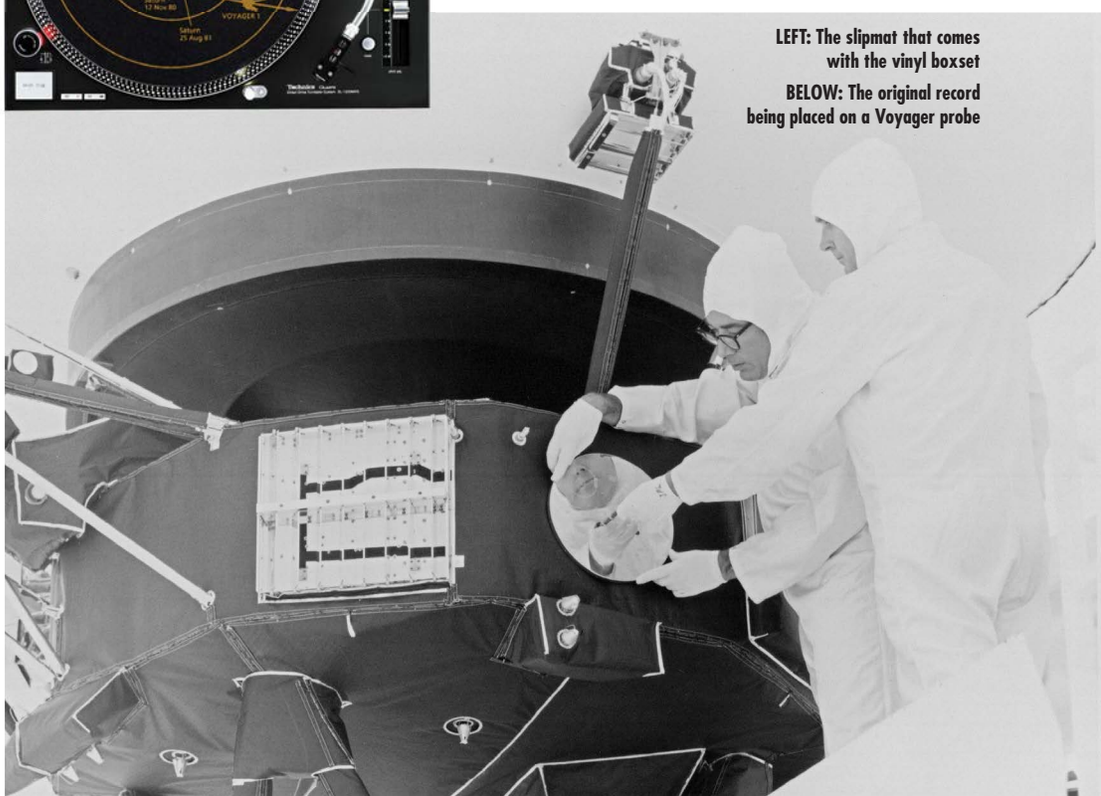
Pescovitz recalls how Grundman manipulated his custom-built audio console "like a musical instrument", bringing out highlights such as "the exquisite detail of the rain within *The Sounds Of Earth* audio montage, the haunting moans of Blind Willie Johnson in *Dark Was The Night*, the expansive beauty of Bach's *Gavotte En Rondeaux* performed by Arthur Grumiaux, and so much more."

SEND MORE CHUCK BERRY

The Golden Record's place in the popular imagination is assured and, since its launch, it has become a trope of science fiction – appearing in shows ranging from documentaries to *The X Files*, referenced in music and chronicled in books such as Carl Sagan et al's *Murmurs Of Earth: The Voyager Interstellar Record*, released back in 1978.

Perhaps alien vinyl enthusiasts will never play its contents. Yet you only have to pause for a second to imagine what would happen down here if *we* discovered a similar artefact from an interstellar civilisation, to realise that the cosmic significance of the original Golden Record is almost impossible to adequately summarise.

So what does the team think about what it means to have contributed to such a historic project? "We feel deeply honoured and fortunate to have the opportunity to share such a magnificent artifact in this way



LEFT: The slipmat that comes with the vinyl boxset

BELOW: The original record being placed on a Voyager probe

The engravings on the disc explain how to use the record and stylus, the location of our Solar System in relation to known pulsars and more scientific info

"THE GOLDEN RECORD IS A GIFT FROM HUMANITY TO THE COSMOS, BUT ALSO A GIFT TO HUMANITY"

and help tell its story to the world," says Pescovitz. "The *Voyager Golden Record* sparks the imagination. It provokes us to think about the future and our civilisation's place in it. It exudes a sense of hope for a better tomorrow. We'll probably never know whether an extraterrestrial civilisation ever listens to the Golden Record. And ultimately, it doesn't really matter. The Voyager record is a gift from humanity to the cosmos. But it is also a gift to humanity. It's a stunning manifestation of what our civilisation can accomplish through creativity, passion and science."

The original vinyl records for the Voyager missions were curated back in 1977. What changes does Pescovitz think there would be to the content of the Golden Record, if it was being compiled anew today?

"We think the Voyager record as it is will stand the test of time for the next few billion years," he concludes. "That said, the technology to record, store and transmit such a message has obviously evolved quite a bit over the last 40 years. And each person has their own opinion about what should represent humanity to the cosmos. It's actually a very powerful exercise to think about the future in that way. I think it connects us to our humanity and reminds us what we can achieve when we are at our best. If there are other civilisations out there, and I think there are, it would be nice to say 'hello'." ●

VINYL FRONTIER

Three other music/space crossover projects…

1 Brian Eno
Apollo: Atmospheres And Soundtracks
1983

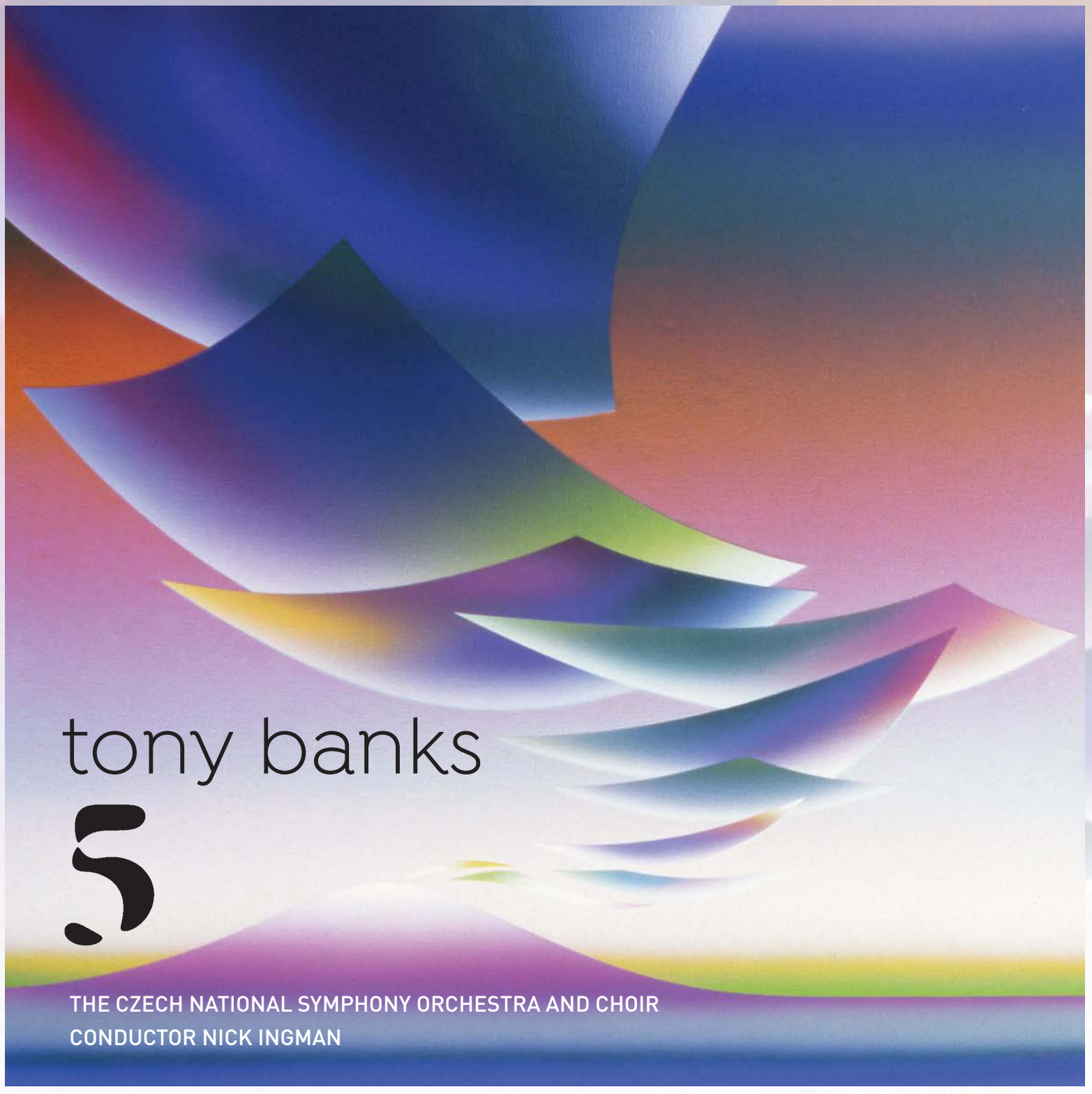
The ambient overlord created a beautiful soundtrack inspired by the moonlandings, that was eventually used in the 1989 documentary *For All Mankind*. Its pedal-steel stylings were a reference to the fact that all but one of the original Apollo astronauts chose to take a country and western tape into space.

2 Blur
Beagle 2
2003

In 2002, Britpopsters Blur wrote the instrumental call-sign music that was launched into space on the UK's Beagle 2 probe in 2003. Unfortunately, although the lander reached Mars, it didn't deploy properly and never completed its mission – but did succeed in inspiring a new generation of space scientists.

3 will.i.am
Reach For The Stars
2012

NASA broadcast this tune by the Black Eyed Peas rapper and super producer back to Earth, via radio waves sent from its Curiosity rover on the surface of Mars, in August 2012. The song's themes explored will.i.am's "passion for science, technology and space exploration".



NEW ALBUM OUT NOW

"Cascades that could elevate an imaginary Genesis classic."

Prog Magazine

BMG

INTO THE ARC

The ARChive Of Contemporary Music is the largest collection of recorded music in America, perhaps the world. **Jonathan Webster** visits the organisation's Manhattan HQ to speak to its charismatic director, B. George, about its plans to preserve the world's music, on vinyl and other formats, into the future…

"What's that? *No Parlez* by Paul Young? It's in here somewhere"

The ARChive Of Contemporary Music is one of the music world's best-kept secrets. A not-for-profit library dedicated to collecting, preserving and providing information about popular music from around the globe, based in the Tribeca neighbourhood of Manhattan, ARC houses a stunning, ever-growing collection of recorded music, much of it on vinyl. Supported by an army of illustrious sponsors, this vital organisation is set to leave the dusty portals of libraries and institutions behind and make waves on the international stage.

When *Long Live Vinyl* arrives at the organisation's White Street HQ to interview B. George, the proud director of ARC, he's in the process of receiving a large van-load of donated vinyl: in this case, several thousand discs of Scandinavian folk music, no less. We begin at the beginning, and George is only too happy to be taken down memory lane – the 1980s were clearly a very special time for him. "Absolutely! I was firing on all cylinders," he says. "In the early 80s, I was in and out of Kingston, Jamaica, because my wife worked there for the UN. In the mid 80s, we were in West Africa for a while, and I have very happy memories of staying at Fela Kuti's house. Then I did a stint as a not-very-good club DJ.

"Fortunately, I was able to counter that by being a good radio DJ, and I even did occasional music-radio reports for John Peel on his great late-night BBC radio show. Then my small independent label, One Ten Records, released *O Superman* by Laurie Anderson, which made No. 2 in the UK charts. Somehow, I found time to author the first punk discography: *Volume*, and used the offices of Rough Trade as my London base. It was because of all this diverse but related music activity that everyone started generously giving me records."

BACK CATALOGUE

George soon found that he had amassed a whopping 46,000 records. It was a diverse collection that included punk, new wave, reggae, experimental music and even some very early hip-hop. With a wry chuckle, he remembers how: "It quickly got to the stage where there were just too many records to keep at home. I was faced with the dawning realisation that they would have to be housed elsewhere, or split up and sold. That was something I didn't want to do. So I tried to give most of my collection to established institutions, but none were interested."

After several lengthy what-to-do conversations with his good buddy David Wheeler – a record collector and author with a Master's degree in Library Science from Columbia University – the pair eventually had a eureka moment and hit on the idea for a New York-based, not-for-profit music library. They also decided there was no better place to start than with George's very own mountain of records. "When we first began, all the record labels sent recordings and offered support," he recalls. "They all believed in us, but were, nevertheless, a tad sceptical of the idea and our chances of surviving. Many of these companies are gone now, and I'm really glad that ARC saved their releases for posterity."

Nowadays, ARC occupies a space in Manhattan spread across two huge floors of a building stretching to some 10,000 sq ft. "We have some three million vinyl recordings. Among these, we have 1.8 million long players, and 700,000 45s (or singles)," George explains. "Then there are at least 250,000 78s, and with an organisation called the Internet Archive, we recently started the Great 78 Project to digitise our 78s. We even have 4,000 paper records and flexi discs. But we also collect CDs, and have some 350,000 now being digitised in Hong Kong." The vinyl section contains some real gems, and George picks out just two from many: "From our blues collection, we have an extremely rare Robert Johnson 78, and the first Rolling Stones UK LP, signed by the whole band."

George urges readers to explore the archive on the ARC website at www.arcmusic.org. "You can, for example, browse our catalogues of special themed recorded-music collections, encompassing everything from blues to country and bluegrass music, early rock 'n' roll to punk, jazz, Jewish and Muslim

music. Add to that big collections of film soundtracks, French, and dance/club music, and you can get an idea of the scope of what we do."

A MINE OF BLUES

It is ARC's good fortune to have among its advisors and sponsors such musical icons as Paul Simon, Keith Richards, David Byrne, Todd Rundgren, Mike Stoller and Youssou N'Dour. However, George emphasises these are much more than just honorary posts. "Most of our board members and music- and media-industry sponsors are very committed. They assist with fundraising or helping to stage our popular music events. Some bring in records from their own personal collections – often donating scores, if not hundreds, of discs at a time. Some are even more generous than that.

"For example, back in 1991, Keith Richards joined our board of advisors and blew us away by endowing a blues record collection. Since then, the Keith Richards Blues Collection has grown to more than 13,000 rare and more readily available LPs, CDs, singles and 78rpm discs. The gem of the collection is the Robert Johnson 78, *Me And The Devil Blues/Little Queen Of Spades* (Vocalion, 04108, 78rpm, 10", 1937)," George says. "These songs were recorded in the back room of a warehouse in Dallas during Johnson's final recording session [he only had two] on 20 June, 1937. This is one of only 10-to-15 known copies."

The Keith Richards Blues Collection also contains a great many early R&B recordings and 165 blues books, reflecting Keith's musical passions. George adds: "Nile Rodgers is an early supporter and he brought in David Bowie. In fact, he and David performed at one of our fundraising parties. Lou Reed is another personal hero. He memorably also performed for us. Fred Schneider (frontman of the B-52's) is slowly but surely giving us all of his records – the coolest of the cool.

"And our latest board member is Craig Kallman, the CEO of Atlantic Records. Craig is a kindred spirit and essential to our future plans, because he has a collection of nigh-on a million records."

ARC's sponsors aren't drawn just from the music world, and also include leading lights from the movies. "Martin Scorsese and the late Jonathan Demme have been big supporters and were happy to join our board. It helped that I worked on some of their films, and so I already had a connection with them. Jonathan, for example, donated his Haitian record collection to us."

In addition to sound recordings, ARC also collects photographs, press kits, magazines and books – anything and everything music-related. With vinyl having been through a bleak period in the 90s and 2000s, and as precious artifacts such as liner notes and other physical objects disappear, preserving these attendant materials becomes more important than ever. "Archives likes ours are necessary, because most music books go out of print within six months and libraries only preserve what's popular, meaning what people are interested in at the time," George explains. "An era is as well-defined by *everything* that happened and was produced – even the rather tacky but compelling stuff, such as fanzines, stickers, etc – as it is by the best of a culture."

ARC ALSO COLLECTS PHOTOS, PRESS KITS, MAGAZINES, BOOKS, SINGLES AND 78RPM DISCS

George continues: "All chip-and-circuit-based media is fugitive. Who knows, the internet could disappear one day. Everyone could lose their iPhone. Microsoft could vanish like the East India Company – and there might even be no such thing as electricity. It may be that only the records, their sleeves, and other attendant music material we collect will offer proof of what went before."

One of the plans George has for ARC is that many of the records will be digitised, both for ease of access by students, researchers, media and record companies, and as another form of insurance. However, the skills involved in digitally storing such a gigantic collection require top expertise. "This is where somebody like Brewster Kahle comes into the equation," George explains. "He has unbeatable skills as a world-leading digital-storage expert/archivist. His Internet Archive organisation brings massive knowledge to our various projects, particularly in our current quest to digitise ARC's 78s and CDs. These are projects we couldn't do on our own, and no one in the world is doing this on such a massive scale. At this moment in time, we have no idea if the physical will outlast the digital, or vice-versa. Therefore, our goal is to save the physical as well as the digital, and eventually make it all accessible."

Eventually, George wants all music lovers to be able to digitally access everything in ARC. However, it's a long process and at the moment, access to ARC's collection is limited to music specialists, especially from the industry and academia. "Most research these days involves scans," he says. "Online, it can amount to the tens of thousands. When it comes to major research projects there are, on average, some 20 major ones happening per year, which brings people to us."

What does ARC's immediate future hold? "Apart from our ongoing programme of popular record sales and private fundraising events, we are planning to appoint a new board, and to create the Players Association for younger rockers. Right now, much of our effort is being directed towards creating a new Centre For Popular Music. So you see, our work never ends.

"On a more personal note," he adds, "I hope a donor drops off a promised Beatles 78rpm disc released in India, that the digitisation of our fanzine collection gets a kickstart and that mint-condition blues and punk 45s come flooding in. As to whether that happens, all I can say is: Watch this space!" ●

THE JEEP HOLLAND COLLECTION

Private donors have also played a key role in adding to ARC's various collections. In 1986, Jeep Holland – a legendary Boston collector – donated more than 100,000 classic rock-and-pop recordings, along with 300 signed albums (including discs by Jimi Hendrix and the Sex Pistols). The collection included 800 picture discs and some master tapes for A-Square Records, home to the MC5 and one of the Midwest's more significant indies.

78RPM RECORDINGS

Among ARC's ongoing projects is a continued collection and posting online of 78rpm recordings, thanks to their super-knowledgeable digitisation partners at The Internet Archive. ARC have collected or had donated, over 250,000 78s. All will eventually be digitised. ARC currently offers visitors to its site the opportunity to listen to more than 67,000 78s using its online link. And the quality is, for the most part, superb.

The entrance to ARC's building in Tribeca, New York

ARC receiving an enormous collection for its archives

The immense Tercat collection being unloaded

B. George and advisory-board member, Paul Simon

Joe Terino's donation of over 70,000 archive 78rpm records, known as the Tercat collection

ARC's Fred Patterson sorting through the Tercat collection

Dr John and Nile Rodgers at an ARC get-together

One of ARC's popular record sales

ARC's office space

Keith Richards has donated an incredible collection of blues records to ARC

WHY I LOVE...

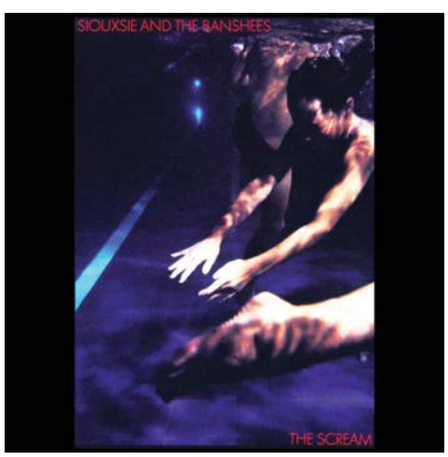
The Scream
Siouxsie And The Banshees

SHIRLEY MANSON

Garbage singer, songwriter and producer Shirley Manson tells *Why Vinyl Matters* author **Jennifer Otter Bickerdike** why Siouxsie And The Banshees' debut album, *The Scream*, had a profound effect on her both as a musician and a woman in the music industry...

"Your first record is like losing your virginity, in a way. It stays with you forever more. I got my first record when I was on holiday with my family up north in Scotland; it may have been Inverness, I'm not 100% sure. We were walking along the street and there was a record store. They used to display LPs in little revolving display units outside the shop. My favourite television show in Scotland at the time was called *White Horses*. It was a story about a girl called Julie who lived in the stables and rode this incredible horse. The theme tune was also called *White Horses*. It was sung by a woman called Jackie Lee. To this day, it is one of my all-time favourite songs.

"I want it played at my funeral, as they're lowering the coffin into the incinerator; I want them to play *White Horses*. It's divine and it's the greatest investment I ever made. I still have the original. Back in the day, records had pictures on the back of the vinyl that you could colour in. Mine is all coloured in. That was the first record I bought.



ROLE MODEL

"I've thought about what record has had the biggest influence on my music and why. I have to admit, I find it difficult to really pinpoint one single record. And to be honest, I probably don't have one. But if forced, under duress, I would probably say *The Scream* by Siouxsie And The Banshees. There are a lot of reasons why this particular album has been so important to me. I just fell in love with this record when I first heard it. I really responded to the aggression in it. I really responded to the darkness of it. I was intrigued by the lyrics which, to me, still have a lot of real intelligence and complexity, even after so many years and so many listens; she painted pictures with her words.

"The cover of the record was so dark and mysterious to me; it felt erotic. It just permeated my own consciousness, my own taste and my own style. She is a figurehead. She felt so powerful to me, so different as a female to all the other embodiments of womanhood I had encountered up to that point.

"Siouxsie has remained a muse for me. She taught me a lot about not presenting myself as meat to the public. As a woman, I believe still to this day, you have to be very careful about how you message yourself to the world. Because you will be held accountable for it. I understood very early on I had to safeguard myself, not just in the moment, but down the line. I didn't want to present myself as a sex symbol. I always tried to be photographed holding something a little unexpected or a little off-putting.

"That's all education from Siouxsie Sioux, for sure. *The Scream* has stayed with me." ●

"THE LYRICS STILL HAVE A LOT OF REAL INTELLIGENCE AND COMPLEXITY; SHE PAINTED PICTURES WITH HER WORDS"

With his own new solo album nearing completion, John Grant tells **Daniel Dylan Wray** why Creep Show – his experimental collaboration with long-time musical hero Stephen Mallinder – is far more than just a side project…

"It was a step into the unknown for all of us," says Stephen Mallinder, one-time Cabaret Voltaire frontman, now of analogue electro act Wrangler. He's speaking about Creep Show, a new collaborative project between Wrangler (which also features Phil Winter and Benge) and John Grant, with new album *Mr Dynamite*, out on 16 March on Bella Union.

Grant may be, somewhat unfairly, more strongly associated with the traditional singer-songwriter category than the leftfield electronic output of Wrangler – and also now Creep Show. However, not only do electronics quietly and subtly bubble through much of Grant's solo work, leaving room for his powerful and rich voice to lead the songs, but he's also a huge fan of such music. In fact, Cabaret Voltaire have always been one of Grant's biggest influences and greatest loves.

"It was still very early in my career and I was standing there with Robin Guthrie [Cocteau Twins] and Stephen Mallinder, two of my biggest heroes in music. It was pretty crazy," Grant recalls of the first time they met, back in the late 90s, at an aftershow party for Moloko.

However, Mallinder doesn't have firm recollections of a night more likely to stay in the mind of Grant, who had grown up consumed by Mallinder's music. It would be years later, in 2014, at Sheffield's Sensoria Festival, that the seeds for Creep Show would be sewn. "We turned

SHO

Q&A

Creep Show: John Grant, Phil Winter Stephen Mallinder and Benge

up for the soundcheck and it was just like, 'Wow, John Grant's here,'" recalls Mallinder of the show that Wrangler were playing with Chris And Cosey (another of Grant's deep loves).

Grant recalls the collaboration taking shape. "When I talked to them at Sensoria, I told them how much I loved what they were doing and we stayed in touch, and I said it would be cool to do something together, and they just invited me down to their studio."

SHOW TIME

A collaborative 2016 gig to celebrate 40 years of Rough Trade shops was lined up and material was formed. A studio session in an analogue-synth-filled haven in Cornwall was then booked to further evolve that material into an album. The result is *Mr Dynamite*, a nine-track record that fizzes with a sense of fun from its creators, an album that simply goes where it wants to and feels all the richer, looser and more vast for it. The electronics weave between eerie, sci-fi-tinged explorations and joyous pop, and from minimalist Kraftwerk-like propulsions to early hip-hop beats, all the way through to much stranger, more esoteric experimentations that work in mangled, effects-laden vocals from both Mallinder and Grant.

This project allowed Grant to do things to, and with, his voice that perhaps his solo records don't offer the right outlet for. "I wanted to do vocal manipulation.

Creep Show's *Mr Dynamite* was recorded in Cornwall, in Benge's analogue studio

JOHN GRANT'S TOP 5 ON VINYL

1. *The Covenant, The Sword And The Arm Of The Lord* – Cabaret Voltaire
2. *NunSexMonkRock* – Nina Hagen
3. *Exotika* – Chris And Cosey
4. *The Virgin Suicides* – Air
5. *Halloween III* – John Carpenter And Alan Howarth

I wanted to get away from some of the vocal stylings that I do on my own records and experiment a little bit," he says. "I also wanted to make songs that weren't personal, to just have fun with words. My own music is so personal that this is more about having fun and being off the wall and just putting words together in interesting ways."

However, for all the creepy treated vocals that echo throughout the record, adorned by oscillating electronics, there are also moments of classic Grant. The closing track, *Safe And Sound*, being a clear example of his caramel-smooth voice in its purest form. Largely, though, the moniker of *Creep Show* appears to have created a sense of liberation for those involved to truly explore new ground, free from the pressure of it being attached to their own names.

"We kind of thought that we better do that, because otherwise, we're going to ruin John's career," laughs Mallinder. "That was a genuine consideration, to be quite honest with you. It was like, 'Don't use your real name, John, it'll completely ruin your career if you do that'. We used a different name so that if we need to hide behind it, then we can."

There's no hiding required, however – because the finished product, while stylistically varied and free from a tight thematic narrative, feels remarkably complete and coherent in its output. "We became a band," Mallinder says. "It began to develop a life and identity of its own. It became this surreal, otherworldly thing, almost. It was like the album had a sense of personality from us, but it wasn't directly from us. It developed its own dynamic, it gained this odd feel."

The title and character of *Mr Dynamite* is, according to Grant, "sort of like a character from a horror movie". Mallinder adds: "There is this dark, almost comic book-like feel to it. In some ways, it's an unambiguous album in that it has its own sense of identity; there's a sense of humour and absurdity to it. It's almost got a mad feel to it. Although none of it was contrived. We didn't think about any of these things."

STUDIO LOCKDOWN

Being locked away in a remote Cornwall studio with no internet or phone signal, not only created an intense focus on the music being made and the sense of exploration, but it also helped to forge a deep bond and friendship between them. "Initially, I didn't want to come in and feel like a third wheel," Grant says. "I wanted to contribute and, from the very first moment, they were really easy to be around. They really made me feel comfortable. Being surrounded by all these analogue synths in this really beautiful place – Cornwall is breathtaking. It's definitely been one of the happiest times in my life. I felt like a child again." Mallinder echoes Grant's positivity: "There's a lot of mutual admiration there."

It led to a free-flowing session that avoided any of the traditional difficulties with collaboration, as Mallinder reflects: "There wasn't a moment where we felt in any way worried, or that we didn't know what to do, or anything like that. We were never drying up, because we all had things we wanted to contribute, and we really did enjoy it." Grant, too, feels that there was surprisingly little flab to cut from the whole thing. "There are always things that come up that are crap and don't work, but I have to say there was very little of that, we all seemed to be very inspired throughout the whole process."

Despite Mallinder being concerned that making an oddball electronic record could somehow damage or interfere with Grant's solo career, Grant himself is overjoyed with the process and the results. "I'm very proud of it," he beams. "It's something that I haven't really stopped smiling about, to be honest. Stephen is such a lovely human being. We were taking a walk one day and I was thinking, 'This is really quite unbelievable', as from the time I had discovered Cabaret Voltaire in the early 80s, I haven't really shut up about them since.

> "MY OWN MUSIC IS SO PERSONAL: THIS IS ABOUT HAVING FUN AND BEING OFF THE WALL" **JOHN GRANT**

STEPHEN MALLINDER'S TOP 5 ON VINYL

1. *New Sound Of Detroit Vol 1* (white label) – Richie Hawtin, John Tejada
2. ***The War Of The Worlds*** **(2LP, gatefold sleeve) – narrated by Orson Welles**
3. *Kind Of Blue* (original CBS pressing, 1959) – Miles Davis
4. ***2x45* – Cabaret Voltaire (original packaging Rough Trade)**
5. *A Factory Sample* – Test Pressing

John Grant on Cabaret Voltaire: "From the time I discovered them in the early 80s, I haven't really shut up about them since"

JOHN GRANT
TOP 5 RECORD SHOPS

1. Wax Trax – Denver
2. **Amoeba Music (L.A., Berkley, SF, doesn't matter)**
3. Rough Trade East – London
4. **Lucky Records – Reykjavik**
5. Vinyl Japan – Tokyo

"So being able to work with him has been a really big deal, and I spoke to some friends from high school about it and they said, 'Your life has sort of turned into your fantasy from when you were 15'.

"It's certainly not lost on me, and I enjoyed every single minute of that collaboration. I must sound like a six-year-old child at Christmas, but it really was a dream come true for me."

UNFINISHED BUSINESS

Grant's love for Cabaret Voltaire, it seems, often eclipses Mallinder's own knowledge of the band. "I love John, because sometimes, he knows more about me than I do," he says with a chuckle. "He'll reference mixes of things that I'd long forgotten about and will tell me all sorts of things about myself. It's very humbling that he knows all that. John just loves music, he has that enthusiasm, he knows my stuff but he just loves music and it's testament to him that he's able to absorb that knowledge and work and draw on all those things. It's nice to know that a little bit of what I've done in the past is involved in the DNA of what he's done."

With Grant having a busy solo career himself as well as regular Wrangler activity, it leaves the question of, is there life for Creep Show beyond this album? "John's career is the priority," Mallinder says. "And we have stuff we need to do, but there's no way that any of us would want to leave it as it is, we're looking forward to doing some shows as soon as the opportunity arises."

Grant is speaking to *Long Live Vinyl* from Texas, where he's currently working on his new solo record: "I'm getting deep into the vocals and trying to get it finished up," he says. He also feels that Creep Show has a future beyond this record and hopes to hit the road with it as soon as possible. "Those songs need to be heard through a big PA." ●

> "I LOVE JOHN, BECAUSE SOMETIMES, HE KNOWS MORE ABOUT ME THAN I DO"
>
> **STEPHEN MALLINDER**

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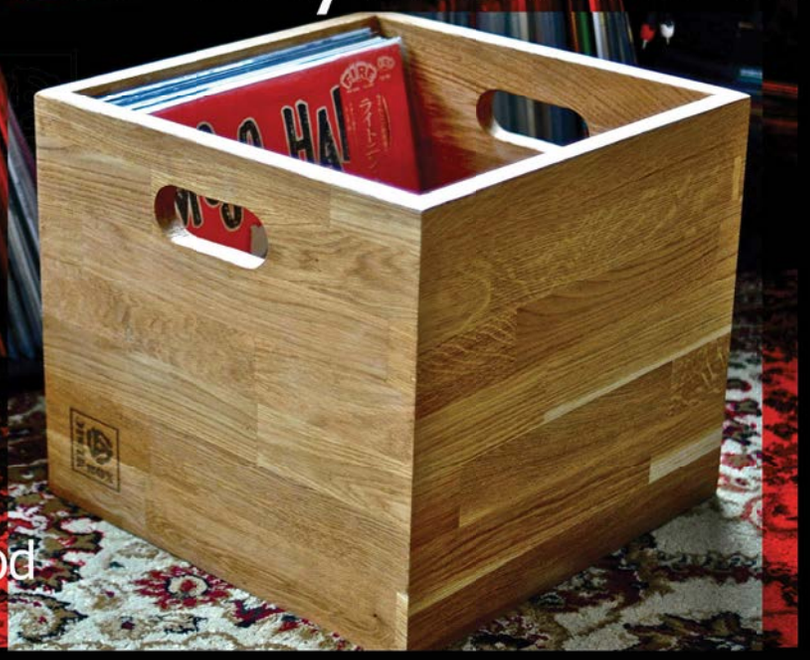

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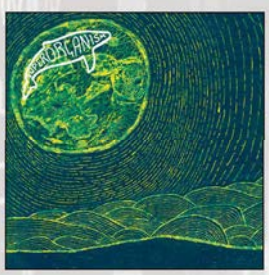

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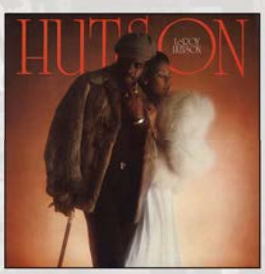


LEROY HUTSON
HUTSON
Acid Jazz

WORLDS

IN THEIR HANDS

Simple Minds return with a new record possessed with the spirit of vinyl and the energy of their early work. **Sean Egan** meets Jim Kerr and Charlie Burchill to reveal all the things they said…

Simple Minds released their 18th studio album, *Walk Between Worlds*, in February and will return to the UK as part of their European tour in August

Despite Simple Minds being together for over 40 years, the recording and assembling of new album *Walk Between Worlds* found them reverting to the instincts they honed before the age of CD, let alone the eras of downloading and streaming.

"We realised when we came to the selection at the end of it that, actually, it had two sides to it, just like an old vinyl album," says guitarist Charlie Burchill.

Vocalist Jim Kerr explains of the running order: "What's ended up as the first lot were much more tightly structured, poppier, snappier songs, and then you had three or four other songs that were longer, much more open-ended arrangements."

Also contributing to the album's vinyl theme was a decision to restrict the running time. "If you didn't have 13 tracks, it wasn't value for money, that seemed to be the rules," says Kerr. "The crass thing about that was that it wasn't value for money, because no one's got 13 good songs. You always have bonus tracks on the extended packages, but the mainstay for us was always going to be around 40-to-45 minutes. The great vinyl albums were usually 42 minutes maximum, or less, even."

EARLY GOLD

Simple Minds formed in Glasgow in 1977, morphing out of punk band Johnny And The Self Abusers, and taking their name from a line in David Bowie's *The Jean Genie*. Then, as now, the nucleus of the group was Jim Kerr and guitarist Charlie Burchill. Both were originally from the Gorbals, before their families were relocated to the Toryglen housing scheme in Glasgow when they were around 10. "I was in the lower maisonette blocks and Jim was in the high-rise flat on the same street," recalls Burchill.

The fulcrum of the pair's lifelong friendship is music. Both were record collectors as kids, although Kerr points out: "Records were expensive then. If you bought an album, you had to listen to it, you had to eke out what was good in it. Records are looked on as cheap things now, a utility."

Kerr recalls with amusement his first excursion abroad, a school trip to Rimini in Italy, when he was aged around 13. "There was this little record shop which stored the same records I'd already bought, but they had Italian picture bags and different sleeves and all this stuff. On the first day, I blew all my money buying these records and, for the remainder of the two weeks, I had to cadge hamburgers and chips from my mates.

"That's how much my record collection meant to me, that I would buy the same records again. Picture sleeves and all that came into Britain a couple of years later."

VINYL OBSERVATIONS

Simple Minds On The Format Of Brilliant Things…

"Who'd have thought that the demand for vinyl would have come back to the extent that it has?" says Jim Kerr. "Amazing."

He continues: "A friend [was] badgering me about 'When can I hear the album?'" His response? "What am I going to send you? A link? That's all our work – a link? Hold off, I'll send you vinyl with a sleeve and the lyrics and with the notes and all that."

Charlie Burchill says: "I keep being hassled by friends who want all our albums on vinyl. I got a few boxsets for people. I didn't want to give them away, 'cause they look so amazing."

Kerr can't recall the name of the Rimini record store that once cleaned him out, but still visits it. He laments: "The great ones are no longer there, like the Tower Records on Sunset Strip." Burchill favours a Brussels store named Arlequin for his vinyl purchases. "It's just a really beautiful format," the guitarist says. "It means a completely different thing when you see artwork on a 12" sleeve rather than some bit of plastic. On top of that, it's such a tactile thing. They've reissued quite a lot of the albums and when I listen to them… it has this warmth.

"Everything glues together really well. You don't really hear it, you feel it. It doesn't matter if it's a placebo effect. If you listen to something on vinyl, you think it sounds much better."

HYPNOTISED

Kerr's very first album purchase was *Electric Warrior* by T.Rex. He opines of Marc Bolan: "He's John The Baptist. There was nothing like him before, but he was the sign of what was to come. Then, within a year, David Bowie kind of usurped his position." After Bowie, Kerr got into Roxy Music and The Velvet Underground. He notes that his tower-block domicile enabled the broadening of his musical horizons.

"We did a lot of swapping. There were six families on every floor, most of them teenagers. All of them had albums, so maybe the guy upstairs would be into prog rock and you'd get into that for a while, and the guy downstairs would be into Motown."

Burchill was fortunate to have two older brothers who were music-obsessed. "We had quite a lot of diverse vinyl in the house, everything from Motown and blues to folk," he recalls. "My brother had every Dylan album possible and also every bootleg you could find. And Joni Mitchell."

Burchill cites his biggest influences as Bob Dylan, David Bowie, The Doors and The Velvet Underground, recollecting that his first album was The Doors' *L.A. Woman*.

The pair's purchases would be made at Glasgow's Virgin outlet, which in the pre-Megastore days, had a very different ambience. "Virgin was the cool one where you could hang out and just listen to stuff. Bean bags and all that stuff," says Burchill. Both men also point out that the family of Simple Minds' first manager, Bruce Findlay, owned a chain of Scottish stores called

Bruce's Records, which helped bolster their collections. "My first-ever serious girlfriend was a girl who worked in a record shop," says Kerr. "They knew everything." The shop in question – Graffiti in Glasgow's Queen Street – catered to a cooler, punk-savvy clientele. It not only provided a Nick Hornby-esque chapter in Kerr's love life, it also helped in the pair's graduation from fans to professionals. "The band put up adverts [there], 'Bass Player Needed' and all that," says Kerr.

Burchill and Kerr formed the principal songwriting axis of Simple Minds. "In the early days, we went up to his mother's house in the bedroom and we hammered things out," recalls Kerr. "We didn't have anything to record stuff on, so the next week we'd have to remember it and argue the toss over it." These days, things are different: Now he'll send me an MP3 from Thailand and I'll be in Sicily."

"But it's the same old Charlie… in the sense that he gets something going. Nine times out of 10, I'll be enthused as soon as I hear it. Some of the ideas will be really developed, others will be a few seeds of something. I'll think about some words or a top-line melody. When we get together in the same room, we'll start to construct them for real."

Burchill recalls: "We kind of jammed our way through songs. It wasn't sitting down and penning the song. It was more like working on stuff and things would happen, and suddenly you'd get an angle." That angle would usually be epic in scale, as Burchill reflects: "At the beginning of every album, I'll always say, 'Right okay, this time we're just going to have five instruments in each track and that's it', and it never works out like that. It always ends up with 96 tracks and, half the time, there's stuff on there you can't hear. It's just something that happens very naturally. It seems to gravitate toward being this big sound."

WIDESCREEN SOUND

That 'big sound' got its first introduction to a wide audience in 1982 when, in the run-up to fifth album *New Gold Dream*, *Promised You A Miracle* became Simple Minds' first UK Top 40 hit. US success came three years later, if in a rather ambiguous way. *Don't You (Forget About Me)* was not a self-generated composition, but the work of Keith Forsey and Steve Schiff. The band refused to put it on their own latest album but, as a consequence of being bolted to teen movie *The Breakfast Club*, it became a US chart-topper and hence their unintended signature song. "We always had a love-hate relationship with the song," admits Burchill. "We were having success, and there we were being pressurised to do this stuff. Finally we said, 'Hang on a minute, it sounds like us, anyway'. Keith, who wrote it, was a big fan and we said, 'Let's do our number on it', and we recorded it really fast. As it turns out, it's a great track. We badmouthed it for so many years, but that's what you do

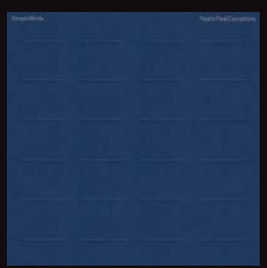
HOW TO BUY… SIMPLE MINDS

Three classic records that chart the band's first decade

REAL TO REAL CACOPHONY

1979, ZOOM

Their debut album, *Life In A Day,* was both competent and ambitious, but it was with this punningly titled follow-up that Simple Minds became more than the sum of their influences. The punchy single *Changeling* was fairly conventional, but effects-swathed instrumental *Veldt* gives a better idea of what fans of the album view as its exhilarating audacity. The first edition of the LP is the most desired, for its textured sleeve.



NEW GOLD DREAM (81–82–83–84)

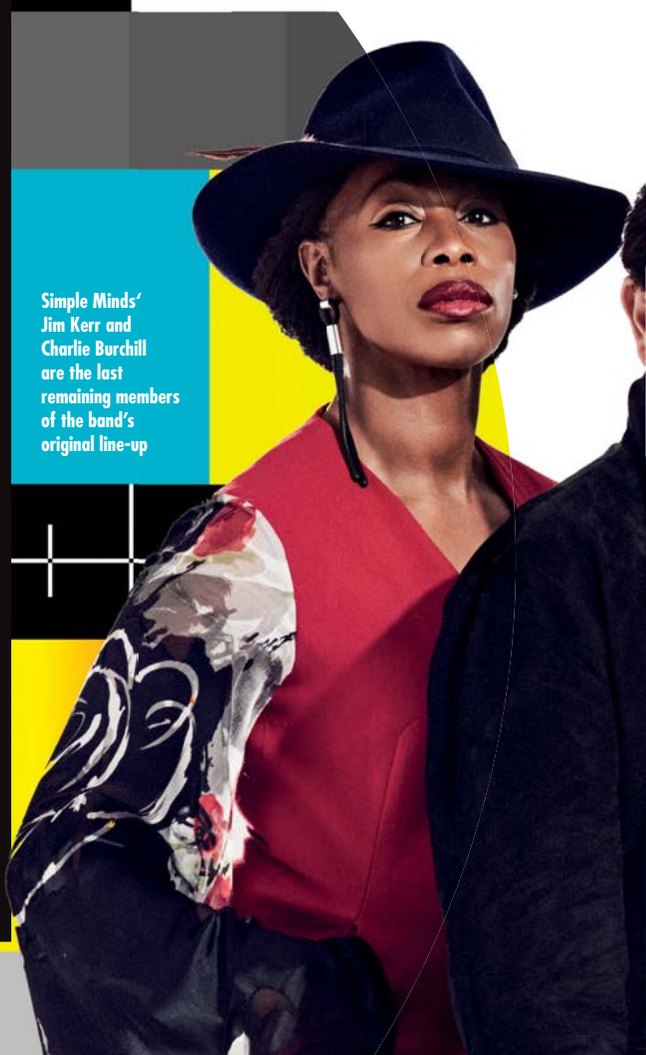
VIRGIN, 1982

Their fifth album was, for most Simple Minds fans, never bettered. That *Promised You A Miracle*, *Glittering Prize* and *Someone Somewhere In Summertime* were all Top 40 UK hits indicates how far the band had come since *Real To Real Cacophony* in reinventing themselves as a pop band, even if on their own weighty terms. Many collectors prefer the record's original copies: its gold inner sleeves subsequently made way for purple bags.

STREET FIGHTING YEARS

A&M, 1989

Some felt this LP's full-on political tone to be a refreshing antidote to the self-interest of the 80s. Others accused it of posturing, exemplified by its fist-raised closing triumvirate, *Mandela Day*, *Belfast Child* and *Biko*. Either way, it was an admirably uncompromising record. Of course, its first pressings were so high in number as to have little rarity value. Of much more interest to collectors is a very rare fan-club box designed to hold the album's singles.



Simple Minds' Jim Kerr and Charlie Burchill are the last remaining members of the band's original line-up

"WE'RE NOT INTERESTED IN NOSTALGIA. WE'RE INTERESTED IN BEING A GREAT BAND"

when you're young and you think you know better. Now that it's become so popular, it's a really handy one to have up your sleeve."

Kerr is amused at the way taxi drivers tell him that Simple Minds are their favourite band, but can name none of their songs other than *Don't You (Forget About Me)*. However, he says: "It would be mad for us to begrudge it in any way. I think, 'Great. You know one of our songs. Who am I to tell you that you should know 28?'"

The self-penned *Alive And Kicking* (1985) and *Belfast Child* (a UK No. 1) could be said to be the group's other signature songs. The latter appeared on *Street Fighting Years* (1989), a highly political record, which attracted some ridicule for its apparent box-ticking of causes. Kerr is unrepentant: "We were young, we were idealistic, we were artists, so what's the problem?"

A KIND OF MAGIC

They were also busy. "From 1979 to 1989, we did eight albums, endless tours," says Kerr. Both Simple Minds' anthemic rock and Kerr's eyeliner became iconic as the group racked up a string of hits on both sides of the Atlantic. In the 90s, however, there were only three albums, as personnel, management and burn-out issues took their toll. Kerr: "In the 2000s, we really had to decide: 'Look, we're not gonna just go round here like punch-drunk boxers, we're gonna go back to work'. And here we are, all these years later."

While Simple Minds may not enjoy the same lofty profile they did when they were at their peak, Burchill reasons: "We never stopped and our belief never wavered. If you're playing the O2, you're never thinking, 'What happened?'. You're not playing Wembley Stadium, but that's all part of how the career pans out. You're kind of working internally. You're not too focused on where somebody thinks you should be."

The five-decade milestone seems to have occasioned some reflectiveness in Kerr. Of the new album's lead-off single, *Magic*, he explains: "To be an artist, you have to have faith that what you're doing's worthwhile. Back in those days when we were starting out, where did we get the balls? We'd no guru, we'd no teacher. How did we know how to do it?" Burchill adds of the track *Barrowland Star*: "It's a reflection on our younger days, when we could never imagine we would be able to be in a band. You had this belief that maybe one day you could be up there."

Not that the band wallow in the past. Kerr rules out participating in 1980s nostalgia tours. "We don't need that money, we were paid first time," he shrugs. "We need to keep adding chapters. We're not interested in nostalgia. We're interested in [being] a great band. Nothing else interests us, and if we do it right, we'll get paid." ●

TROJAN 50

From Kingston's soundsystems to Britain's original skinheads – with a whole lotta rhythm, adventure and street culture in between. **Gareth Murphy** explores the story behind Trojan Records...

It was Britain's very own 'Motown moment': a sound, a spirit, a step for society. The original incarnation of the company may only have been active between 1968 and 1975, but Trojan's records, producers and various business arms document one of the most extraordinary stories in British music: how a musical revolution in Jamaica coincided with London's Swinging Sixties and sparked one of the most interesting subcultures ever to hit the UK's working class.

As most Jamaicans knew, the Trojan name was a genre-encompassing reference to Duke Reid's soundsystem in the mid 50s. "Here comes the Trojan!" the kids would shout, when the famous lorry rolled into a Kingston neighbourhood. It was these very house-party DJs who built Kingston's music business, and evolved into the producers who drove the golden age of ska, rocksteady and reggae.

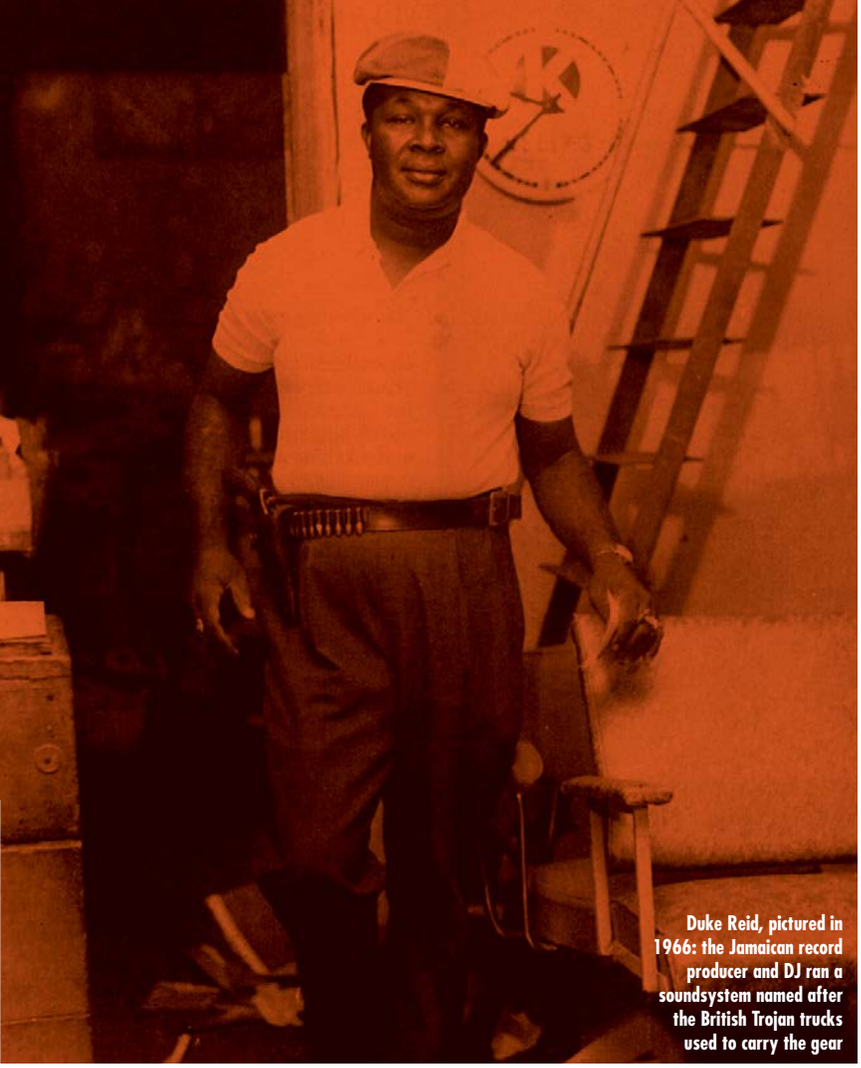
Duke Reid, by all accounts the pioneer of the pack, was a bejewelled, gun-wielding, natty-dressing ex-cop, whose primary trade was liquor. Like his arch-rivals, Sir Coxsone Dodd and King Edwards, 'The Duke' had honed his DJ skills by travelling around America on greyhound buses, cratedigging for bluesy oldies. Before ska, the original Kingston game was to dig up obscure R&B floor stompers, scrape off the labels and turn them into local scoops under bogus names, until the other soundsystems sourced the original and duly killed them off. With their regal names and tribe-like followers, soundsystem culture was a war of records and clothing. And because old-school R&B came on shellac 78s, their artillery included American tube amps, condensers and 100-watt speakers – to give the gritty old records new oomph and shine. Such was the rivalry and technical professionalism, one inside joke was that the soundsystems were the only service in Jamaica that ran on time.

DOWN IN THE BASEMENT

It was just before Jamaican independence in 1962, when ska exploded and pushed the soundsystem impresarios into a new era of homegrown production. The Duke not only landed a hugely popular Friday-night playlist on Radio Jamaica, he then opened a recording studio above his Treasure Isle off-licence – complete with a downstairs speaker so that he could monitor the 'riddim' cooking upstairs as he manned the cash register. The younger, but equally ambitious Dodd, who'd been running his Downbeat soundsystem, also set up a recording facility – the legendary Studio One. Both DJs began producing, pressing and publicising ska records and even introduced 'toasters' – such as U-Roy and Lee Perry; MCs who would add zany lyrical acrobatics over the music – again, a legacy from the party culture surrounding the soundsystems.

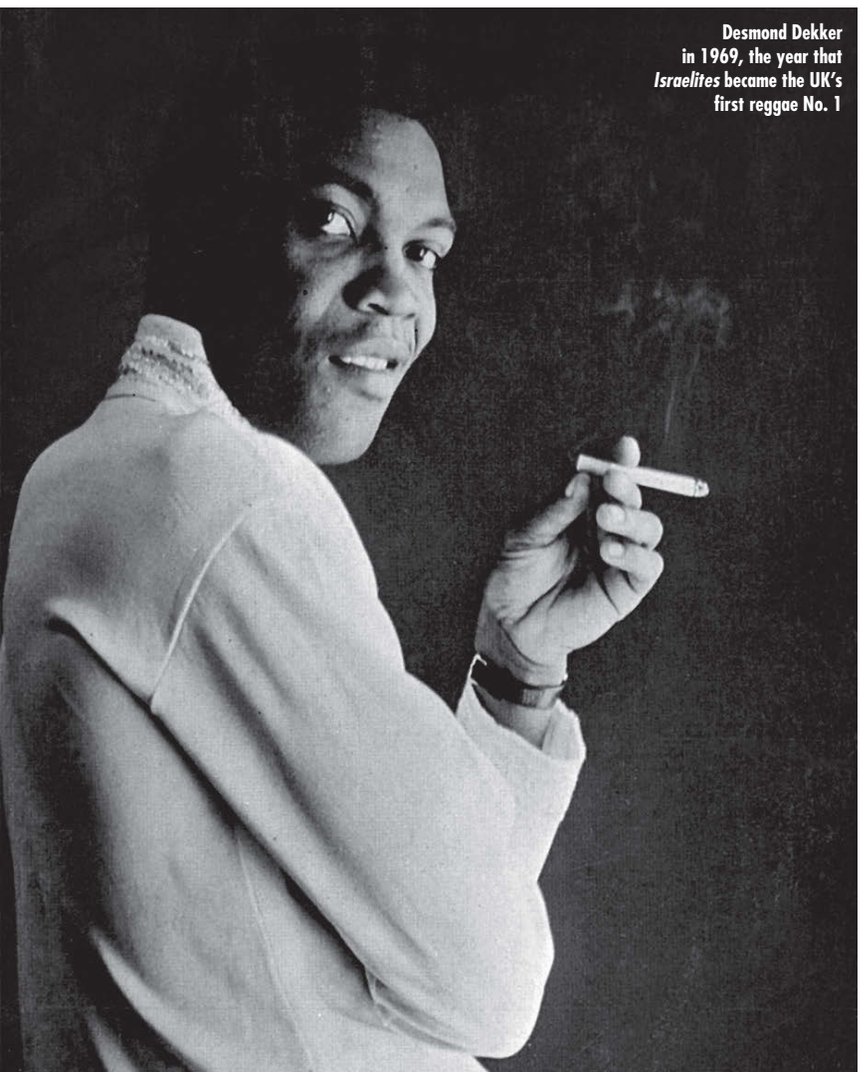
With the migration of some 200,000 Jamaicans to Britain between 1955 and 1968, it didn't take long for soundsystems and ska records to hit the streets of London. As early as the late 50s, Ladbroke Grove was home to Count Suckle, who opened the hip Cue Club. With local rival Duke Vin, they held 'sound clashes' – a Kingston tradition of rival soundsystems contesting side by side to 'kill' each other with riddim. Meanwhile, labels such as Blue Beat were among the first to release UK pressings of Jamaican ska. But in 1961, the serendipitous sequence of events that led to Trojan Records was set in motion when Jamaican producer Sonny Roberts built a basement studio at 108 Cambridge Road in Kilburn. The following year, 24-year-old ex-pat Chris Blackwell moved his fledgling Island Records into the ground-floor shop above the studio.

The building's landlord was Lee Gopthal, the future boss of Trojan. A Jamaican-



Duke Reid, pictured in 1966: the Jamaican record producer and DJ ran a soundsystem named after the British Trojan trucks used to carry the gear

Bunny 'Striker' Lee and Cornell Campbell pictured in 1980



Desmond Dekker in 1969, the year that *Israelites* became the UK's first reggae No. 1

Lee Perry in 1969, during his time with The Upsetters

INSIDER INTERVIEW

A co-founder, shareholder and distributor of Trojan, David Betteridge took over from Chris Blackwell as Island's managing director…

Q There are so many conflicting accounts about how and why Trojan was formed. Can you please put the record straight once and for all?

David Betteridge "Lee Gopthal was a competitor, but we liked him. We'd known him through the Cambridge Road building. He'd been born in Jamaica and lived there till he was about 12. So he was more English than Jamaican, but there was a connection. We helped him into the business and he became a competitor, but we moved together into Neasden Lane. By that stage, Chris Blackwell had moved A&R to 155 Oxford Street, and I was running Island's sales, marketing and van deliveries from Neasden Lane, where I'd see Lee all the time.

"He was very overweight, so you really did bump into him in the corridors. Anyway, one day, we got talking about the Jamaican producers who were always trying to play us off each other. It was becoming such a headache, I thought it would make sense to set up one label together, basically to handle the producers as a bloc.

"Chris came up and we eventually all sat down. It was a practical decision more than anything."

Q Because right then, Island was becoming a successful rock label, whereas Jamaican music was still a singles niche...

"Exactly. We had bigger fish to fry. Don't forget, Jamaican music wasn't very profitable. You were flogging singles in market stalls on a Saturday afternoon. 'Three for a pound!', we called it.

"Jamaican music revolved around Saturday-night parties, so the guys on the stalls would tell us what was hot, what the Jamaicans were asking for. You'd end up running around to press a run of singles for the Saturday. Two weeks later, it was onto the next thing.

"It was fun and we did it for years, but once we had Traffic, King Crimson, Cat Stevens, we were shipping *albums* – in large quantities."

Q And the name Trojan?

"We'd already used it for Duke Reid releases. And it was perfect for the type of *umbrella* brand name we needed. Duke Reid didn't mind, so we got a graphic artist to do the logo."

Q Did you feel any lingering jealousy when Trojan started scoring hits and breaking open the Jamaican market?

"Not at all. We were happy for them. And we were doing very well ourselves. Anyway, Island was handling all the van distribution, so we were still a part of it."

Q And the reason you stayed in Jamaican distribution; was it to protect your staff's jobs?

"Absolutely. We stepped back from producing Jamaican records, but we'd built up a tight operation of sales people that was paying for itself. There was no reason to shut it down."

Q You divested from Trojan very quickly at its commercial peak in about 1972?

"Yeah, Chris and I just handed Lee the shares we had. We gave 'em back. Lee had brought in too many partners, I don't know why, but that was Lee. We were getting concerned about the amount of sub-labels. It was very shambolic, really.

"The problem was that Trojan never really had proper A&R. They let the Jamaican producers put out everything they recorded and it became unmanageable for the sales people, even confusing for the customers. And by around 1972, we'd already signed Marley to Island and had a different idea about how to do things."

born Indian, he was an accountant, struggling to pay the mortgage on the building where his own father had run a tailor's workshop, while the Gopthal family had lived on the first floor. Chris Blackwell and his right-hand man, David Betteridge, welcomed the likeable, hard-working Gopthal into their gang-like operation. As Blackwell was busy wheeling and dealing Jamaican records around London's markets from the boot of his Mini Cooper, Gopthal began helping out as a hobby project.

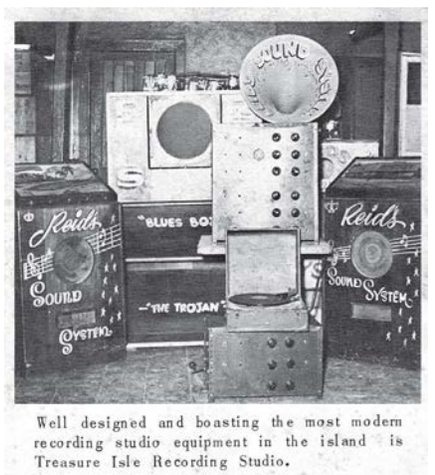
He established his own bedroom company, Beat & Commercial, which hired a team of door-to-door record salesmen. Not only were they mapping London's Jamaican community, but Blackwell found that, at Soho's mod clubs, ska records were being played alongside R&B. So, in 1964, an R&B subsidiary of Island, named Sue Records, was set up for The Scene DJ, Guy Stevens. But the game-changer was when Chris Blackwell scored his first global smash hit as a producer. Although *My Boy Lollipop* by Millie Small was a somewhat saccharine ditty of doo-wop origin, the six million copies it sold worldwide sent a resounding message to Kingston that London was now the conduit to the world. Proving that crossovers could be achieved in any number of ways, a second Blackwell smash hit, *Keep On Running* by The Spencer Davis Group in 1965, was written by a Jamaican vocalist and songwriter, Jackie Edwards.

Lee Gopthal, co-founder of Trojan, with friends (including B&C director Jim Flynn) in 1980

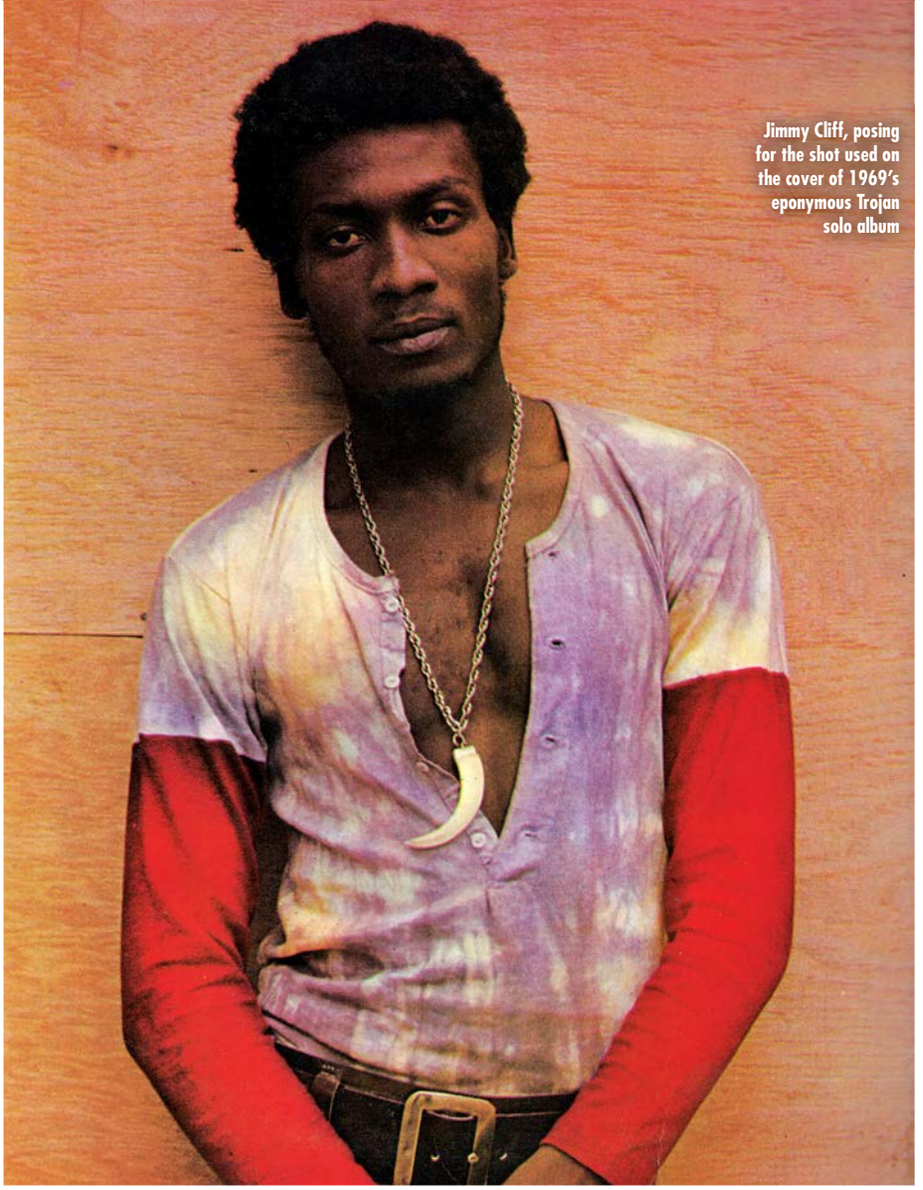
BLACK GOLD AND GREEN

It was here that Gopthal threw in his accountancy job. With Blackwell and Betteridge's help, he opened a record store on High Road in Willesden Green and set about building the legendary Musicland chain. Specialising in R&B imports and West Indian music, he targeted the popular 'black' high streets; Atlantic Road in Brixton, Extension Market in Shepherd's Bush, Watling Avenue in Burnt Oak, Ridley Road in Dalston and Deptford High Street. Gopthal also focused on mod hang-outs. As well as an outlet on Portobello Road, he opened arguably London's coolest record shop of the whole period, Musicland, on Berwick Street, Soho.

By 1967, Gopthal had seven shops and had turned Beat & Commercial into its own Jamaican label – effectively competing with Island, albeit as a friendly neighbour. Island was the genre leader, but as rock acts such as Traffic, Spooky Tooth, Free and Jethro Tull drew Blackwell into his 'pink Island' period, a collective decision was made between both parties to co-found Trojan Records as the UK's go-to label for all Jamaican producers. Both Island and Trojan then moved side by side into larger premises at 12 Neasden Lane in Willesden. Emphasising authenticity, Trojan's first single, released in July 1967, was *Judge Sympathy* by Duke Reid (the 1967 version of the Trojan label was



Well designed and boasting the most modern recording studio equipment in the island is Treasure Isle Recording Studio.



Jimmy Cliff, posing for the shot used on the cover of 1969's eponymous Trojan solo album

owned by Island; whereas the Trojan record company that was a collaboration between Chris Blackwell's Island and Lee Gopthal's B&C companies was launched in 1968).

Island did release records from Jimmy Cliff and Millie Small throughout its 'pink' years, but Trojan quickly asserted itself as the reference for what, by then, was being increasingly termed 'reggae'.

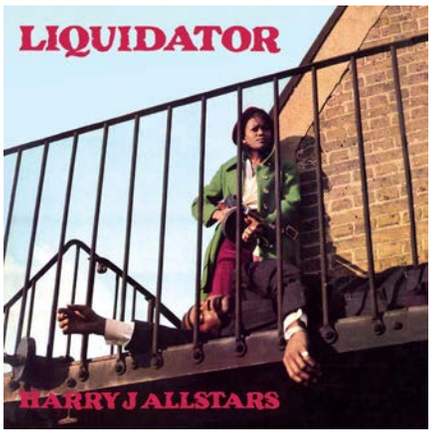
Like Rough Trade a decade later, the mystery of Trojan's success would always come back to its origins as a specialist retailer, federating like-minded stores through alternative distribution. Trojan's primary function was to carry the whole genre. As well as giving his store staffers A&R power, Lee Gopthal signed up a swathe of Kingston producers to sub-label deals. Duke Reid had Treasure Isle; Sir Coxsone Dodd had Coxsone and Studio One; Lee Perry had Upsetter; Clancy Eccles had Clandisc; Derrick Harriott had Song Bird; Dandy Livingstone had Downtown; Leslie Kong had Summit; Harry Johnson had Harry J; Bunny Lee had Jackpot; Joe Sinclair had Grape; Lambert Briscoe had Hot Rod and Sonia Pottinger had High

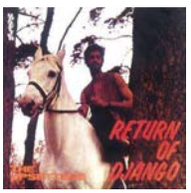
TROJAN RECORDS WAS THE UK'S GO-TO LABEL FOR ALL JAMAICAN PRODUCERS

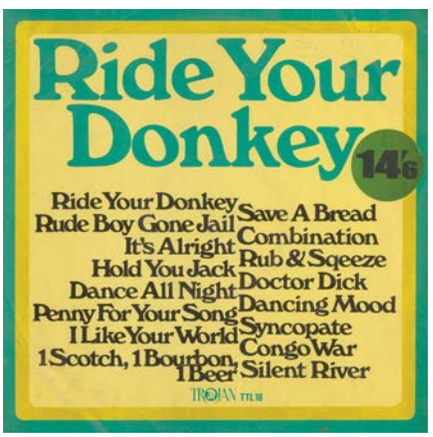
Note. The flagship Trojan imprint began cherry-picking the potential pop hits from this vast orchard, such as *Wonderful World, Beautiful People* by Jimmy Cliff, Trojan's first in-house Top 10 single. All this activity took place after the stir caused by Desmond Dekker's *Israelites* – though released by another company, Doctor Bird and predating any of Trojan's hits, it was Britain's first reggae No. 1, selling two million copies worldwide.

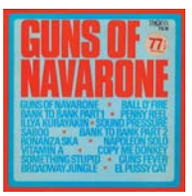
RUDE AWAKENING

And because Jamaican music was a singles market driven by these soundsystem 'selectors', LP compilations, such as *Here Comes The Duke*, put together in 1968 by Duke Reid himself, pointed Trojan to a hugely effective party-mix format. But what nobody saw coming – not even the astute Chris Blackwell – was a type of perfect storm. All the groundwork laid in the 60s







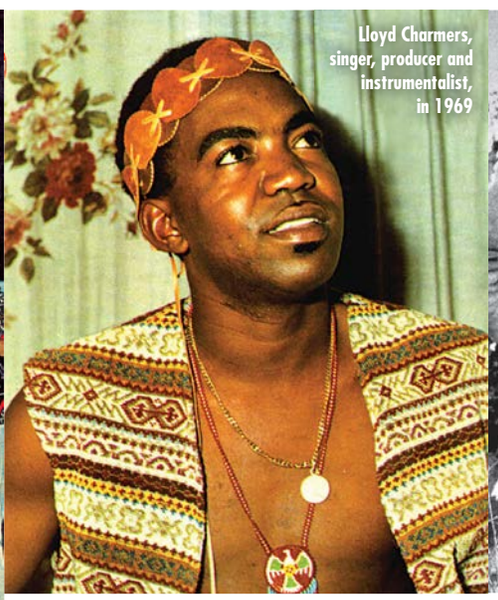


– the Kingston studios, the London shops, the labels and van distribution system – everything suddenly and spectacularly came together in ways never imagined.

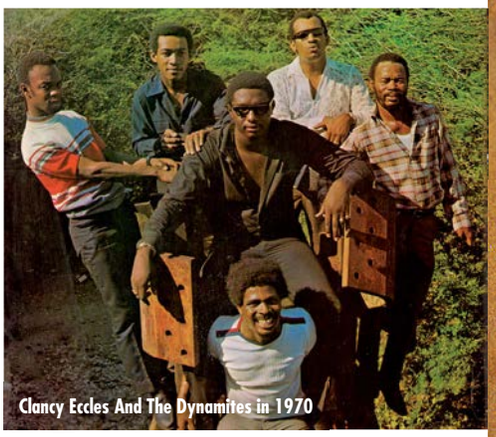
Completely at odds with the rising tides both of psychedelic rock and Enoch Powell, a strange new craze was spreading through the council-housing blocks of London. The look was shaved hair, Doc Martens, rolled-up jeans, Fred Perry shirts, braces and Harrington jackets. These white, working-class 'rude boys' were the prototype skinheads. And their music was ska, rocksteady and reggae. As the craze spread north among football fanatics, hot singles began shifting 5,000 copies a day and breaking into the charts. Throughout 1969 alone, Trojan released what can only be described as the original hymn book of skinhead culture: *Skinhead Moonstomp* by Symarip; *Monkey Man* by The Maytals; *Reggae In Your Jeggae* by Dandy; *Return Of Django* by The Upsetters; *Long Shot Kick De Bucket* by The Pioneers; *Elizabethan Reggae* by Byron Lee & The Dragonaires; *Ali Baba* by John Holt and *Herbsman Shuffle* by King Stitt and Andy Capp. And if you've ever wondered why Chelsea FC still play *The Liquidator* by the Harry J All Stars, the simple answer is Trojan and skinhead. It was a No. 9 UK hit in 1969. Its squidgy organs sent the terraces into such a fizz, several football clubs played it on the stadium tannoy for years – and still do.

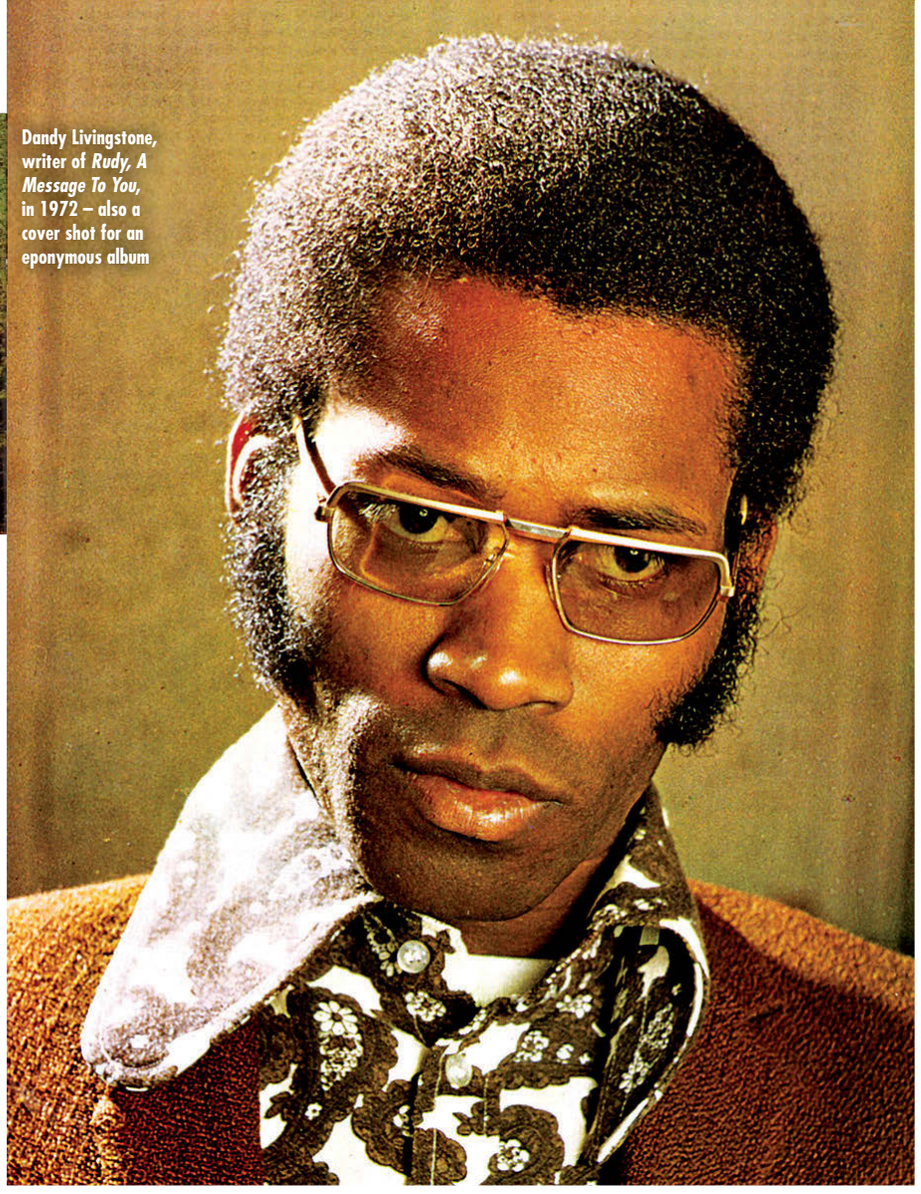
Skinheads got a reputation for rowdiness, but for the Jamaican musicians who'd seen

The Maytals in 1969


Lloyd Charmers, singer, producer and instrumentalist, in 1969

The Pioneers, writers of *Long Shot Kick De Bucket*, in 1972


Clancy Eccles And The Dynamites in 1970


Dandy Livingstone, writer of *Rudy, A Message To You*, in 1972 – also a cover shot for an eponymous album

far worse 'rude boy' violence in Kingston, these youngsters were misunderstood.

As Dave Barker, the toaster on Trojan's 1970 No. 1, *Double Barrel*, explains: "Skinheads made the most noise," but when chatting with them after gigs, "they also seemed to know a lot about me. They'd say things I'd done that I'd forgotten about; who I recorded for in Jamaica, guys like Lloyd Charmers, Duke Reid, Sir Coxsone Dodd, and Harry J. They were just absorbing the music. They were really into the music." Or, as Trojan producer Bunny Lee puts it: "We have to thank them, because if it weren't for skinhead, this music would just be on one stage. They bring it to the forefront of the world." As interest grew, Trojan released various in-house compilations named after genre-specific songs – *Guns Of Navarone*, *Ride Your Donkey*, *Independent Jamaica*, *Moonlight Groover* and *Red Red Wine*. The blockbuster, however, was the *Tighten Up* series – particularly its sexily clad *Volume 2*, which contained several classics from that dream harvest of 1969. Widely available at the bargain price of 14 shillings and six pence, *Tighten Up* became the reference for skint learner skinheads.

UNDER COVER

The trick that broke Jamaican music into the mainstream was quirky reggae versions of known pop and rock songs, typically sweetened with overdubbed strings. Bob & Marcia's superlative cover of Nina Simone's *To Be Young, Gifted And Black* in 1970 was one such example, which got heavy rotation on Radio 1 and broke the UK Top 10. Another from that year was Nicky Thomas's *Love Of The Common People*, also a poignant Top 10 hit. "We were singing *Young, Gifted And Black* to 95% white audiences, and they were having a ball," recalls Bob Andy. With all social groups in agreement, the UK had its Motown moment. "Everybody, including black people, were just loving the sound… That's when I realised that music transcends everything."

At the height of Trojan's power in the early 1970s, Lee Gopthal was running 20 stores all over London, while the record company was carrying over 80 sub-labels. Such was the spectrum of Jamaican music that while a studio in Chalk Farm was churning out pop-reggae hits for Radio 1 audiences, the likes of Lee Perry's Upsetter imprint were vibrating the underground with proto-dub. Constantly inviting people aboard, Gopthal even brought in Charisma, the production company behind Genesis, The Nice and Van Der Graaf Generator.

But such density explains Trojan's rapid downfall. Gopthal had built a monster that needed to be fed with hits, and alas, by about 1973, Trojan's brand of pop reggae started to lose its potency. In retrospect, the 1972 film and soundtrack *The Harder They Come* signalled the tide change. Coinciding with Blaxploitation movies in America, British audiences saw Kingston's not-so-

LEE GOPTHAL HAD BUILT A MONSTER THAT NEEDED TO BE FED WITH HITS

Bob Andy and Marcia Griffiths, 1970

PUB QUIZ

Test your knowledge of some Jamaican originals…

1 *A Message To You, Rudy* was a 1979 hit for The Specials, but which Jamaican artist wrote and performed the 1967 rocksteady original?

2 *Montego Bay* by Bobby Bloom was a 1970 transatlantic reggae hit on Trojan. Which band scored a UK hit with the same song in 1986?

3 In 1979, *One Step Beyond* became Madness's first Top 10 hit. Who performed the 1964 original?

4 In 1992, The Prodigy's Top 10 hit *Out Of Space* contained a reggae sample from 1976. Name the original song and artist.

5 Which Jimmy Cliff song has been covered by Jerry Garcia, Willie Nelson, Madness, Keith Richards, Joe Jackson, Joe Strummer, Cher, Rancid and others?

6 Which 1969 Toots And The Maytals classic did Amy Winehouse cover on her 2008 *Ska* EP?

7 In 1980, *The Tide Is High* was a US No. 1 hit for Blondie. Which Jamaican group performed the 1966 original?

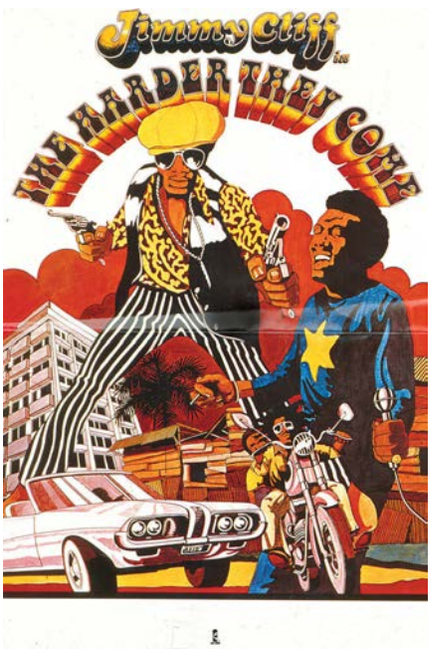
8 In 1974, who was the first artist to score a US No. 1 with a Bob Marley song?

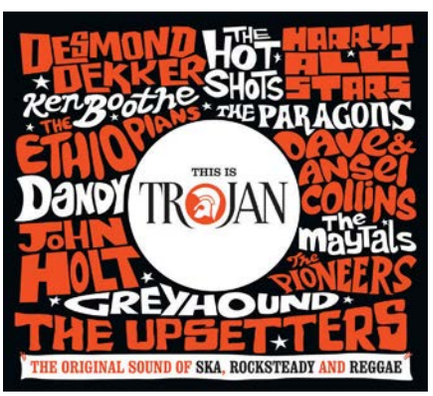
9 *Police And Thieves* was popularised by The Clash on their eponymous debut album. Who wrote and performed the 1976 original?

10 The standard *I Can See Clearly Now* has been covered by Richie Havens, Nancy Sinatra, Ray Charles, Gladys Knight & The Pips, Horace Andy, Willie Nelson, Eagle Eye Cherry and others. Who wrote and performed the original 1972 hit?

ANSWERS:

1. Dandy Livingstone
2. Amazulu
3. Prince Buster
4. Chase The Devil by Max Romeo
5. The Harder They Come
6. Monkey Man
7. The Paragons
8. Eric Clapton (I Shot The Sheriff)
9. Junior Murvin
10. Johnny Nash

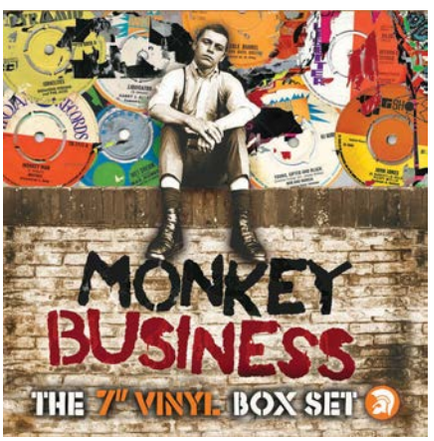




sunny side, and in 1973, saw Bob Marley And The Wailers' *Concrete Jungle* on *The Old Grey Whistle Test*. A more socially conscious reggae was on the rise and the UK's working class was being submerged by glam rock.

By the time Trojan went bust in 1975, Island had taken back the Jamaican flame. A younger generation of record buyer would grow up associating reggae with Bob Marley, and ska with The Specials. Indeed, the knotty question of who deserves credit for breaking reggae – Trojan or Island – would preoccupy record collectors for 40 years. For Don Letts, it's as simple as this: "Trojan was the initial underground popular movement in England, Marley then made reggae international. Both were needed."

A first-hand witness and lifelong defender of ska's multicultural, working-class origins, Letts argues that: "The real question is why original skinhead – and I mean black and white working-class people dancing together in the late 60s – never seemed to grab any headlines in the way that the fights and nasty politics did much later? That's the bit that annoys me. The bad press around skinhead has totally obscured one of the most interesting subcultures in English music. But you know, Trojan fans – and



there a lot of them all over the world now – they know the truth."

The Trojan name and catalogue would be revived and resold several times, continuing to release many worthy records. But for purists, Trojan's golden age will always be that glorious outburst of Jamaican sunshine between 1968 and 1971. It wasn't so much a label, it was a genre-defining moment for all of Jamaica. Never before or since has such an unfamiliar sound revealed so much about the inherent good in all walks of British life. ●

IT WASN'T SO MUCH A LABEL, IT WAS A GENRE-DEFINING MOMENT FOR ALL OF JAMAICA

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THE ESSENTIAL

Trojan Records

The label may have been founded on compilation albums and 45s, but, as **Gary Tipp** reveals, Trojan's back catalogue of artist-only LPs is a force to be reckoned with…

Reggae has always been a different beast to mainstream rock, and this is due in very large part to the historical predominance of the 'soundsystem' in Jamaica's natural order of things. The soundsystem concept first rose to popularity in the 1950s, when groups of DJs would load up a truck with a generator, turntables and a mountainous stack of speaker cabinets, and blast out the latest sounds at street parties.

The measure of success of the soundsystems over their rivals would rely on the availability of new music, and to create the desired impact, exclusive 45s (known as dubplates) were produced. This is why so much Jamaican music, spanning the transition from ska and reggae into roots, dub, dancehall and beyond, has always concentrated creative efforts on the single, and why so little of it was actually recorded with the long player in mind.

When Trojan Records was formed, it initially embarked on showcasing music from a variety of music makers, ranging from the UK-based Dandy Livingstone to legendary Jamaican producers such as Bunny Lee, Lee Perry, Clancy Eccles and the label's main inspiration, Duke Reid. This activity was based firmly upon releasing singles rather than albums, and it was undoubtedly the format that the UK reggae-buying public were accustomed to sampling the genre on.

SKIN UP

On the occasion that a Trojan long player did capture the imagination, usually of the local skinhead tribe, it came in the shape of a compilation, such as the iconic *Tighten Up* series, each of which was in itself just a collection of singles. Similarly, the artist-only albums that were put together for public consumption, specifically in the early years of the label, were assembled from previously released Jamaican hit 45s.

However, with the passing of time and with it the revival of vinyl, where the album now rules the roost over the single, it's possible to take a fresh look at the Trojan back catalogue and reassess its output in terms of the reggae long player.

On reflection, it's safe to say the artist-only reggae album is no longer the misnomer it may once have been, and that many classic albums from the Trojan vaults would comfortably grace any record collection. From Big Youth's *Screaming Target* to Bob Marley And The Wailers' *African Herbsman*; from Augustus Pablo's *Ital Dub* to The Maytals' *Monkey Man* and many more, the roster of talent the label has had on its books continues to amaze.

The albums here are listed in chronological order to give a sense of Trojan's historical development. We've priced the 'rarest' vinyl in terms of UK first presses, and it's testament to the lasting quality of the music that only a handful of the LPs are out of press.

10 DUKE REID GOLDEN HITS

VARIOUS ARTISTS (1969)

The Trojan label was initially launched to showcase the output of the legendary ska and rocksteady producer Duke Reid, and so it feels only right to open our Essential list with an album of his work. *Duke Reid Golden Hits* does what it says on the record label and features a dozen timeless cuts.

Rarest 1968 Trojan TTL 8 **£50**
Latest 2016 Trojan **£18**

9 LET'S CATCH THE BEAT

BROTHER DAN ALL STARS (1969)

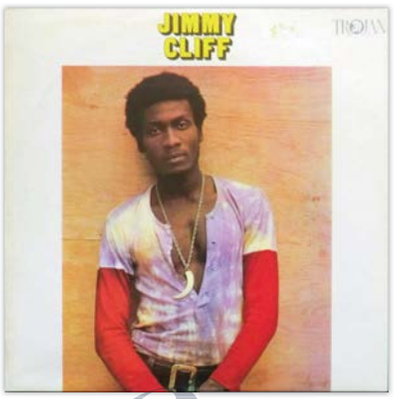
The UK-based singer/producer Dandy Livingstone was vital to the initial growth and popularity of Trojan. In from the very beginning, he delivered many of the early releases while the execs were busy scouting for Jamaican producers. Under the guise of Brother Dan All Stars, the budget-priced *Let's Catch The Beat* became one of the label's first big sellers.

Rarest 1968 Trojan TBL 101 **£100**
Latest Out Of Press

38 LONG SHOT
THE PIONEERS (1969)

The Pioneers are one of Jamaica's most enduring vocal trios and still perform to this day (albeit sedately). They most famously made a huge dent in the UK charts in October 1969 with the single *Long Shot Kick The Bucket*, one of the catchiest songs about the death of a prize-winning racehorse ever committed to vinyl. The subsequent album was a huge hit for the label.

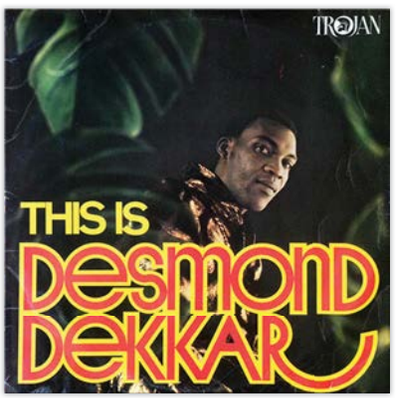
Rarest 1969 Trojan TBL 103 **£35**
Latest 2017 Music On Vinyl **£20**



36 JIMMY CLIFF
JIMMY CLIFF (1969)

Reggae giant Cliff was not only a golden-voiced performer but also a gifted songwriter, and his skills come to the fore in this eponymous Trojan release. Smash hits such as *Wonderful World, Beautiful People* and *Many Rivers To Cross* showcase his talent, while anti-war single *Vietnam* was described by none other than Bob Dylan as the greatest protest song he had ever heard.

Rarest 1969 Trojan TRLS 16 **£20**
Latest 2016 Island **£18**



34 THIS IS DESMOND DEKKAR
DESMOND DEKKER (1969)

Along with The Aces, Desmond Dekker became one of the first Jamaican acts to make an impression on the UK charts with his version of the rude boy anthem *007 (Shanty Town)*. Upon going solo and signing on the dotted line with Trojan, the track reappeared on his first solo album, the rush-released, complete with titular typo, *This Is Desmond Dekkar*.

Rarest 1969 Trojan TTL **£30**
Latest 2015 **£20**

37 BLOW YOUR HORN
RICO & THE RUDIES (1969)

After serving his apprenticeship in Jamaica, this Cuban-born master trombonist emigrated to England in 1961 and became a regular on the UK West Indian music scene. Under the auspices of Dandy Livingstone, he teamed up with The Rudies to create the immensely popular *Blow Your Horn* album. Rico went on to play with The Specials during the late-70s ska revival.

Rarest 1969 Trojan TTL 12 **£35**
Latest 2017 Music On Vinyl **£20**

35 LIQUIDATOR
HARRY J ALL STARS (1969)

The soundtrack to many a right good kicking, the hit single of this classic ska instrumental album is a boot-boy classic and still played at Chelsea home games to this day. Harry J All Stars was a generic group name for whoever was playing on producer Harry Johnson's recording sessions at the time.

Rarest 1969 Trojan TBL 104 **£20**
Latest 2015 **£20**

33 REGGAE POWER
THE ETHIOPIANS (1969)

Best known for the locomotive-loving hit single *Train To Skaville*, the influential vocal group spearheaded the transition from ska to rocksteady to become one of Jamaica's best-loved vocal groups. *Reggae Power* is the band's first album on Trojan and assembles a bunch of boss classics, including signature tune *Everything Crash*.

Rarest 1969 Trojan TTL 10 **£40**
Latest Out Of Print

32 MEMORIAL ALBUM
DON DRUMMOND (1969)

As a founding member of the hugely influential Skatalites, Don Drummond's place in reggae's legend is assured. However, the troubled trombonist lived a tragic life and perished in his prison cell after being convicted of the murder of his exotic-dancer girlfriend. Upon his passing, the influential producer Duke Reid assembled this collection of his greatest tracks.

Rarest 1969 Trojan TTL 23 **£40**
Latest Out Of Print

30 SKINHEAD MOONSTOMP
SYMARIP (1970)

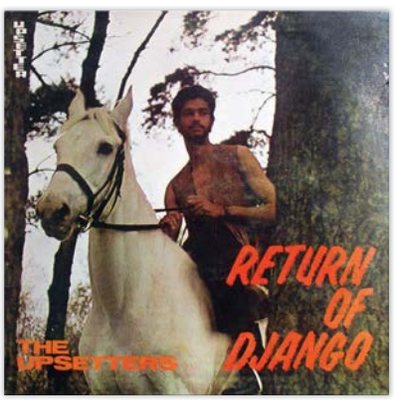
To avoid a contractual dispute, the band formerly known as Pyramids semi-reversed their name and released their debut album under the guise of Symarip. The titular hit was a take on Derrick Morgan's *Moon Hop*. Other tracks included *Skinhead Girl* and *Skinhead Jamboree*. This was a group with a firm grasp of its audience.

Rarest 1970 Trojan TBL 102 **£25**
Latest 2015 Sunspot **£15**

28 SUFFERER
THE KINGSTONIANS (1970)

The Kingstonians only recorded one album in their lifetime: fortunately for the vocal trio, it happens to be a rocksteady classic that still gets reissued to this day. Produced by Derrick Harriot, who also co-wrote most of the songs, the album contains a number of sizeable Jamaican hits, including *Singer Man* and the anthemic title track.

Rarest 1970 Trojan TBL 113 **£40**
Latest 2017 Music On Vinyl **£18**



31 RETURN OF DJANGO
THE UPSETTERS (1969)

Lee Perry and his house band borrowed inspiration from the Spaghetti Western *Django* to return a UK Top Five hit with the title track of this classic ska album. A crop of Perry-penned instrumentals was hastily assembled to capitalise on its success, including the infectious *Man From MI5*; which proved 'Scratch' was into his spy movies as well as westerns.

Rarest 1969 Trojan TRL 19 **£60**
Latest 2015 Sunspot **£15**

29 MONKEY MAN
THE MAYTALS (1970)

Monkey Man was the vocal trio's third UK collection of hits and made a big impression upon release. With rocksteady's appeal gradually waning, The Maytals' solid mix of infectious rhythms and feel-good soul tapped into something fresh. The title track was covered by The Specials, while the glorious *Pressure Drop* was recorded by The Clash.

Rarest 1970 Trojan TBL 107 **(laminated cover) £50**
Latest 2016 Trojan **£20**

27 BOB ANDY AND MARCIA GRIFFITHS
YOUNG GIFTED AND BLACK (1970)

The Paragon co-founder and the talented Ms Griffiths were teamed up by producer Harry J (he of *Liquidator* fame) and soon had a huge international hit with a version of Nina Simone's *To Be Young, Gifted And Black*. The Trojan album saw the duo take on a dozen tracks, including Bob Dylan's *It Ain't Me Babe*.

Rarest 1970 Trojan TBL 122 **£30**
Latest 2015 Trojan 2015 **£18**

26 PRISONER OF LOVE
DAVE BARKER MEETS THE UPSETTERS (1970)

He's a sociable lad our Dave, as before teaming up with keyboard wizard Ansell Collins, he was liaising with Lee Perry and his house band to cut this classic slice of early Trojan. It may sound like an unassuming name, but Dave Barker is actually a pseudonym appropriated due to his unique 'barking' DJ style.

Rarest 1970 Trojan TBL 127 **£60**
Latest 2017 Music On Vinyl **£18**

24 DOUBLE BARREL
DAVE AND ANSELL COLLINS (1971)

The heavy, heavy monster sound of Dave And Ansell Collins' hit singles, *Double Barrel* and *Monkey Spanner*, propelled the duo into the upper reaches of the UK charts. The album continues where the hits leave off with a murmurous mash of DJ toasting layered over the top of "the most thundering storming sound of soul".

Rarest 1971 Trojan TBL 162 **£25**
Latest 2015 Sunspot **£15**

22 RAIN
BRUCE RUFFIN (1971)

The former dental student cut his teeth singing for The Techniques and also Byron Lee & The Dragonaires before stepping out solo. His polished blend of pop-reggae possessed major crossover appeal, and he found chart stardom with his take on a José Feliciano flipside, also the title track of his most successful album.

Rarest 1971 Trojan TRL 23 **£35**
Latest Out Of Print

25 LOVE OF THE COMMON PEOPLE
NICKY THOMAS (1970)

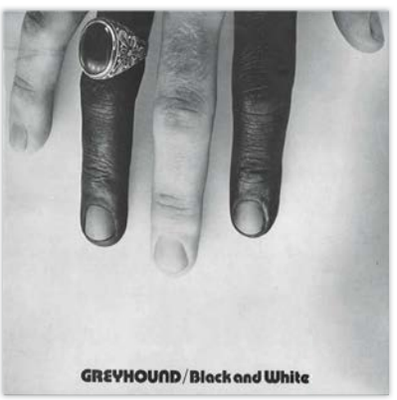
Pop-reggae performer Nicky Thomas made the much-covered title track his own in the summer of 1970 and nabbed a No. 9 hit in the process. Following this success, his Joe Gibbs-released debut album was released on Trojan and contained a clutch of soulful cover versions, including folk classic *If I Had A Hammer*.

Rarest 1970 Trojan TBL 143 **£15**
Latest 2015 Trojan **£15**

23 GUNS DON'T ARGUE
DENNIS ALCAPONE (1971)

Born plain old Dennis Smith in Clarendon, Jamaica, the 'Alcapone' surname was introduced after going to see a gangster movie with friends. This excellent Trojan collection assembles the best of a batch of 45s the early DJ released in close cahoots with producer Bunny Lee, and captures the irresistible appeal of his relaxed half-sung, half-rapped style.

Rarest 1971 Trojan TBL 187 **£40**
Latest 2017 Radiation Roots **£14**



21 BLACK AND WHITE
GREYHOUND (1971)

Initially known as The Rudies, the UK-based collective released tracks under a variety of names, including The Tilermen and Des All Stars, before settling on the name of a speedy canine variety. The band's brand of reggae was pop-oriented and they hit big with single *Black And White*. The subsequent album also includes a cheesy-as-they-come cover of *Moon River*.

Rarest 1971 Trojan TRLS 27 **£20**
Latest Out Of Print

20 AFRICA'S BLOOD
LEE PERRY (1971)

This early Lee Perry studio album documents the development of reggae's most celebrated producer. The trademark eccentricity is kept in check across the course of the album's ska instrumentals, but the famous oddball flair still lurks beneath. Vocal track *Place Called Africa, Version 3* was one of Dr Alimantado's first appearances on vinyl.

Rarest 1971 Trojan TBL 166 **£30**
Latest 2003 Earmark **£20**

18 GUSSIE PRESENTING I-ROY
I-ROY (1972)

Roy Reid, aka I-Roy, whipped up a storm DJing for local soundsystems in the late 60s, before signing up to the Gussie record label and making his mark as a recording artist. The tracks he recorded with producer Gussie Clarke at the helm were assembled to form this highly entertaining and impressive early collection.

Rarest 1972 Trojan TRLS 63 **£40**
Latest 2017 Music on Vinyl **£18**

16 VERSION GALORE
U-ROY (1973)

Toasting is the DJ's art of chatting over the instrumental version of the hits of the day, and U-Roy was its originating genius. Cut for Duke Reid's Treasure Isle studio and compiled by Trojan, *Version Galore* gathers up a dozen of the Originator's masterful vocal interpretations. This landmark release was also a major influence on the US rap scene.

Rarest 1973 Trojan TBL 161 **£30**
Latest 2017 Get On Down **£18**

19 BEAT DOWN BABYLON
JUNIOR BYLES (1972)

Junior Byles' soulful vocals team up with Lee Perry's masterful proto-dub production for a massively influential roots masterpiece. Radical title track *Beat Down Babylon* was full of rebel anger, far removed from the rocksteady crowdpleasers of the day. This classic is recognised as Perry's finest work prior to the opening of his Black Ark studio the following year.

Rarest 1972 Trojan TRL 52 **£50**
Latest 2016 Trojan **£18**

17 MEET THE NOW GENERATION!
THE HEPTONES & THEIR FRIENDS (1972)

Backed by crack session crew the Now Generation, this Joe Gibbs-produced collection was primarily a vinyl showcase for The Heptones, and features their smash hit *Hypocrite*. In a show of unity, the album also makes room for three other shining stars of the period, in the form of Peter Tosh, Nicky Thomas and Judy Mowatt.

Rarest 1972 Trojan TBL 183 **£35**
Latest 2017 Music On Vinyl **£18**

15 SCREAMING TARGET
BIG YOUTH (1973)

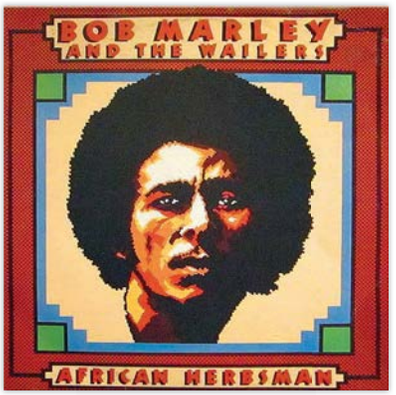
One of Trojan's most important releases, Big Youth's landmark debut witnessed the larger-than-life DJ take U-Roy's toasting style and add a politically conscious edge and streetwise wit all of his own. *Screaming Target* was produced by childhood friend Gussie Clarke, and it's his old grooves that are radically 'repurposed' across the album.

Rarest 1973 Trojan TRLS 61 **£37**
Latest 2011 Sunspot **£12**

14 1000 VOLTS OF HOLT
JOHN HOLT (1973)

After signing on the dotted line for Trojan, the Jamaican superstar took a break from penning his own material to record this hugely successful, soulful collection of covers. The album includes Holt's hit version of Kris Kristofferson's *Help Me Make It Through The Night*, and is as close to 'easy listening' as the label ever got.

Rarest 1973 Trojan TRLS 75 **£20**
Latest 201 Sunspot **£12**



13 AFRICAN HERBSMAN
BOB MARLEY & THE WAILERS (1973)

Released in the UK shortly after *Catch A Fire* hit the racks, *African Herbsman* is a collection of songs recorded by The Wailers a few years previously, together with producer Lee Perry. This meeting of future giants produced a slice of vinyl that is not simply a historical artefact, but also a fantastic reggae album.

Rarest 1973 Trojan TRLS 62 **£40**
Latest 2004 Earmark **£25**

12 EVERYTHING I OWN
KEN BOOTHE (1974)

Ken Boothe's supremely soulful vocals often gained him comparisons with Otis Redding, but international recognition was a long time coming. It finally arrived in the form of his soul-reggae version of Bread's weepy *Everything I Own*, which was No. 1 in the UK for three weeks before being knocked off the top spot by East End pretty boy David Essex.

Rarest 1974 Trojan TRLS 95 **£20**
Latest 2017 Music On Vinyl **£18**

Tighten Up

The compilations that made inroads into the UK

The Trojan label is king of the compilation, and there's none more famous or iconic than the *Tighten Up* series. Named after the hit from the Untouchables, *Tighten Up Volume 1* was released in 1969, with the intention of opening up the rich reggae jewels in its collection to UK LP buyers. Previously, 45s were the order of the day for ska/rocksteady fans – but this first compilation, made available at a budget price, proved popular and started to alter buying habits.

The success of the first inevitably led to *Tighten Up Volume 2* and, with Top 30 hits from The Upsetters, The Pioneers, Jimmy Cliff and the Harry J All Stars, *Tighten Up Volume 2* became a must-have purchase.

The new decade was seen in with *Volume 3,* with hits from The Maytals, Dandy Livingstone and Jimmy Cliff. However, by the time *Volume 6* was issued in 1972, there were indications that the reggae bubble was about to go pop. *Tighten Up 7* and *8* were released in 1973, but sales figures were low and the series was knocked on the head.

These days, however, the *Tighten Up* compilations are highly collectible, with good copies coming in at £20 to £30 a piece.

11 IN PERSON
GREGORY ISAACS (1975)

On his UK debut album, the Trench Town-raised singer reveals both his political and romantic sides with a curious mix of culturally charged tracks (*Financial Endorsement*) and mellow ballads *(Love Overdue*). This is the sound of a superstar in the making. The classic cover sees Isaacs sitting proudly behind the wheel of his Ford Capri.

Rarest 1975 Trojan TRLS 102 **£20**
Latest 2013 Sunspot **£18**

10 JUST DENNIS
DENNIS BROWN (1975)

This essential Trojan release bundles together the breakthrough sessions Dennis Brown cut with producer Winston Holness, better known as Niney The Observer. It was at this stage of his career that Brown cast aside the mantle of youthful balladeer and reinvented into a serious roots-reggae artist. Standout tracks include *Cassandra*, *Westbound Train* and *Conqueror*.

Rarest 1975 Trojan TRLS 107 **£20**
Latest 2015 Trojan **£18**

9 NYAHBINGHI
RAS MICHAEL AND THE SONS OF NEGUS (1975)

Nyabinghi is a subdivision of the Rastafarian faith, and Ras Michael and his band employed the traditional drums and chants used in its worship to create this stripped-down deep roots-reggae classic. Standout track *Rise Jah Jah Children* is wonderfully representative of the percussive sound and builds its refrain from *The Lion Sleeps Tonight*.

Rarest Trojan TRLS 113 **£30**
Latest 2013 Sunspot **£20**

8 COOKIN'
TOMMY MCCOOK (1975)

Cuban-born saxophonist McCook was a founding member of The Skatalites, and so his place in Jamaican music legend is assured. He was also a close collaborator with producer Bunny Lee and his house band, The Aggrovators. This dub workout is one of their finest group efforts. Confusingly, the album was also released in Jamaica under the title *Brass Rockers*.

Rarest 1975 HRLP 706 **£25**
Latest 2010 Jamaican Recordings **£20**

Proud Parent

Trojan has spawned plenty of subsidiaries

High Note
High Note was Trojan's main outlet for productions by the legendary Sonia Pottinger, and put out around 60 singles and a handful of albums between 1968 and 1972.

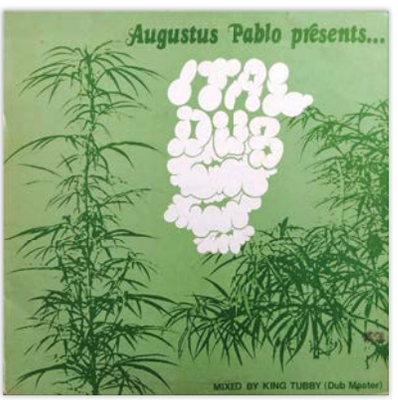
Upsetter
Upsetter issued Lee Perry Productions from 1969 to 1973 in the UK. Artists included The Upsetters, Bob Marley & The Wailers, and Perry himself.

Clan Disc
Launched by Trojan in 1969 as the UK counterpart to Clancy Eccles' Jamaican operation.

Jackpot
Founded by Bunny Lee in Jamaica, Jackpot became one of the most prolific labels to be distributed in England by Trojan Records between 1969 and 1973.

Downtown
The label was set up exclusively for Dandy Livingstone soon after Trojan was formed. Artists included Brother Dan All Stars, The Israelites and The Music Doctors.

Big Shot
Big Shot became one of Trojan's top secondary subsidiary labels, thanks to its output of material from controversial artist Judge Dread.



7 ITAL DUB
AUGUSTUS PABLO (1975)

The first association between dub's greatest partnership, Augustus Pablo and engineer extraordinaire King Tubby, resulted in a highly credible early addition to the Melodica King's stellar discography. More was to come from the visionary duo, but the two sides of *Ital Dub* were pretty damn good for starters.

Rarest 1975 Trojan TRLS 115 **£30**
Latest 2011 Get On Down **£20**

6 SUSAN CADOGAN

SUSAN CADOGAN (1976)

Initially released as *Sexy Suzy* in Jamaica, Susan Cadogan's debut album was repackaged in the UK in the wake of her slightly suggestive smash *Hurt So Good*. The ubiquitous Lee Perry was at the controls, and it was at his prompting that Cadogan adopted a new Christian name. The album went some way to ushering Lovers Rock into the UK's consciousness.

Rarest 1976 Trojan TRLS 122 **£25**
Latest Trojan **£18**

4 MIKEY DREAD

DREAD AT THE CONTROLS (1979)

Mikey Dread first made his mark as a DJ with his roots-reggae radio show and transferred his vocal talents to become a recording artist. His debut album for Trojan was a highly creative and wonderfully rhythmical affair, with the cream of Jamaica's recording talent all happy to pitch in. Mikey went on to collaborate with The Clash on their *Sandinista!* album.

Rarest 1979 Trojan TRLS 178 **£25**
Latest Out Of Print

2 VOICE OF THUNDER

PRINCE FAR I (1981)

With his mega-deep bass tones, Prince Far I really did possess a voice of thunder, and his distinctive chanting vocal delivery ensured his formidable personality was stamped all over his album releases. *Voice Of Thunder* was no different and is as righteous as it is rhythmical. The man was a genuine force of nature.

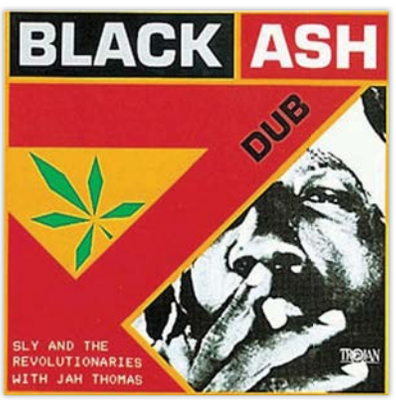
Rarest 1981 Trojan TRLS 204 **£15**
Latest Out Of Print

5 I LOVE MARIJUANA

LINVAL THOMPSON (1978)

Linval Thompson drops a heavy hint about how he likes to spend his recreational time on his self-produced debut. Recorded at Channel One Studios, he was backed by drummer Leroy 'Horsemouth' Wallace and Wailers bassist Aston 'Familyman' Barrett. The album closes with *Jamaican Colley*, a dub track that we can safely say isn't about a West Indian sheepdog.

Rarest 1978 Trojan TRLS 151 **£25**
Latest 1996 Trojan **£15**



3 BLACK ASH DUB

SLY AND THE REVOLUTIONARIES (1980)

This latter-day dub album sees perpetual sideman Sly Dunbar take the top billing alongside The Revolutionaries, who include such luminaries as Robbie Shakespeare and Ansell Collins within their ranks. Dub masters Prince Jammy and Scientist also get involved in mixing this killer selection. The album includes the club hits *Marijuana* and *Cocaine*.

Rarest 1980 Trojan TRLS 186 **£25**
Latest 2017 Music On Vinyl **£20**

1 SCIENTIST AND JAMMY STRIKE BACK!

SCIENTIST AND PRINCE JAMMY (1982)

On previous releases, dub adventurer Scientist had won the World Cup and defeated vampires and Pac-Man. Now it was sci-fi's turn to face off against him and sonic partner Prince Jammy. If truth is told, this fantastic dub selection owes little to science fiction other than the track titles (such as *Storming The Death Star* and *The Crushing Of The Stormtroopers*). ●

Rarest 1983 Trojan TRLS 210 **£40**
Latest 1997 Trojan **£30**

CELEBRATE YOU BABY

20 years is a long time, baby. As BMG reissues Fatboy Slim's 1998 LP *You've Come A Long Way, Baby* as part of its Art Of The Album series, **Giacomo Lee** looks back on the history and legacy of a big-beat classic that revolutionised dance music…

It's hard to believe, but some of the most defining sounds of the 90s started with a beat-up old Atari computer and a tower of floppy disks. This was how *You've Come A Long Way, Baby* was pieced together, the 1998 sophomore effort from one-man dance act Fatboy Slim. Its unique sound of cut-up rap samples and forgotten soul singers was all put together in a home studio in end-of-the-century Brighton, far, far away from the timeless American cool being so effortlessly evoked.

The wizard behind this feat was Norman Cook, one-time bassist for indie-poppers The Housemartins and a DJ who started off his career playing hip-hop. At the tender age of 35, Cook managed to nail the zeitgeist of the dancefloor with a vision of its future, taking the sampledelic methods of DJ Shadow and making something far more fun and irreverent.

THE HOUSE OF LOVE

'Big beat' was the name given to this new collision of house and breakbeats, and the go-to label for this sound was without a doubt Skint Records, a Brighton label born out of the success of mid-90s club night the Big Beat Boutique. "Big beat was just a change from a house scene that wasn't particularly inspiring at the time," Skint boss Damian Harris told *CMJ* in 2000. "There are lots of breakdowns and builds, and, at its best, it's filled with funk. But I still had no idea how big it would become."

Cook raised his already respected DJ profile at the Boutique, riding high from recent successes with groups Beats International and Freak Power, acts whose chart-friendly dance he was already turning away from with his own solo compositions. Ironically, Cook was eventually asked by Harris to make a record that sounded more like the kind of music he played back home for the post-Boutique after-party: "Hip-hop at the wrong speed," as it was put to him.

Getting down to work in the so-called House Of Love, Cook gathered up his floppies and began to splice together various samples from the hefty record collection that's proudly displayed on the LP's inner artwork. Out went the acid-like riffs of his 1996 debut under the Fatboy alias, *Better Living Through Chemistry*, and in their place came retro stylings set to modern-day beats, and rap sped up to the beat of the dancefloor.

Talking with *DJ Mag* in 2014, Cook explained how the idea was "to have a pop hook on a hip-hop beat with a bit of acid-house sensibility. Whether it came from Northern Soul or soul, it was just the contents of my record collection getting distilled down."

"IT WAS JUST THE CONTENTS OF MY RECORD COLLECTION GETTING DISTILLED DOWN"

The earliest success in this style was the 1997 Old Skool Edit of Wildchild's *Renegade Master*, originally a house track with a rap refrain. In Cook's hands, this decidedly non-old school remix introduced big beat to the world, with its breakbeats and wild vocal modulations popping up even on mainstream *Now…* compilations.

THE FUNK SOUL BROTHER

The tune that put the Fatboy sound on the mainstream map, though, was *The Rockafeller Skank*. Like *Renegade Master*, it's based on a repeating rap hook, but this time with the cool strains of surf guitar replacing the manic needle scratching. The guitar lines sampled came from Northern Soul track *Sliced Tomatoes* by Just Brothers, one of the many vintage curiosities that make up the DNA of *…Baby.* Its memorable "Funk soul brother" mantra, meanwhile, was lifted from the vocal intro to an LP of hip-hop instrumentals. In his book *The Story of Northern Soul*, David Nowell marvels at how this selection of vocal line "added the seal of approval to its soulful roots and turned the single into probably the most memorable pop song of 1998."

ART OF THE ALBUM: WHAT YOU GET

Double 180-gram vinyl LP, six-page 12" roll-fold booklet, 12" display-art card
Exclusive anniversary sleeve notes from Ralph Moore (editor at large, *Mixmag*) and album timeline from Damian Harris (Skint Records)

TRACKLISTING

1. *Right Here, Right Now*
2. ***The Rockafeller Skank***
3. *Fucking In Heaven*
4. ***Gangster Tripping***
5. *Build It Up – Tear It Down*
6. ***Kalifornia***
7. *Soul Surfing*
8. ***You're Not From Brighton***
9. *Praise You*
10. ***Love Island***
11. *Acid 8000*

"It seemed to be an instant thing among everyone who heard it," Cook recounted to Nowell. "We hoped something would happen for it, but I never thought it would be a Top 10 single up there with the likes of George Michael."

The Rockafeller Skank, then, was where the sound of *…Baby* truly began, escaping the House Of Love after party and dancing into the streets. Cook became even more in demand as a DJ, something that didn't escape the attention of *GQ*'s Mike Shallcross, who told the BBC in 2002 how Cook's sets were "full of crescendo [and] highly exciting. He drew people to his brand of dance music who'd normally prefer Oasis or Madonna."

Another single came, the wrong-speed and just plain wrong hip-hop of *Gangster Tripping*, before the album was released by Skint in October 1998, going straight in at No. 2 on the UK charts. Reviews were as good as sales, with *NME* suggesting it was the "*…Morning Glory* of big beat."

It was the first single following the album's release that would ultimately push *…Baby* to the top of the charts, one very different to the others before it.

TAKE YO' PRAISE

While other Fatboy tracks ring out with the dislocated rhymes of B-boys, the single *Praise You* is a far more seductive affair. Starting out with the intimate tones of 70s soul singer Camille Yarbrough as she near enough sings the name of the album, the song is another example of the record's wicked way with obscure sounds of yore. A bar-room piano gets paired with the vocals, as baggy beats help to create a sound described by *Vibe Magazine* as "Manchester shambledelia". Arguably, it's the British influence which made the Fatboy Slim sound unique, a fact that often gets lost amidst all the very American vocal samples used on the record. The sound of the UK can be heard all over *…Baby*, from the horn-led climax to *Praise You*, which sounds like a marching Lonely Hearts Club band parading its way down Brighton Pier, to the updated glam-rock stomp of *Build It Up – Tear It Down*, making its way even onto unclassifiable B-sides such as *Sho Nuff*, which is built entirely around the soft-rock prance of a British telly jingle, no less.

Perhaps because of its dual-audio heritage, or the song's 'big beat with a big heart' appeal, *Praise You* ended up a massive hit on both sides of the Atlantic, helping the album to go platinum in the US.

"It's one of those tunes I'll always have an affection for," Cook admitted in the *DJ Mag* interview. "It's the fact that the lyrics are so timeless, and one lyric fits all."

Music site *Thump* recently suggested that *Praise You* "marked the pinnacle of big beat's American crossover, and the genre's zenith before its swift decline." But that would be forgetting the majesty of next single *Right Here, Right Now*, a tune which

sounds as epic today as it did 20 years ago. Like *Praise You*, the album opener is an anomaly of sorts on the LP, riding as it does on a swell of melodramatic strings. Its closest counterpart is the instrumental *Love Island*, which swoons near the end of the album with easy-listening strings beamed in straight from the 1950s.

The magic of *Right Here, Right Now* lies in the chant of its title. Once again, Cook reduces the human voice to another cog in the mix, with one voice turned into an indecipherable breakbeat section, and the other sloganeering somewhere in that grey area between pop and propaganda. Things reach an epic crescendo, before ending with a real-life phone-in as a Fatboy fanboy begs a US radio station for some "Rockafeller Skank". From reverence to more British irreverence, all in under seven minutes.

SO WHY TRY HARDER?

Reverence, though, should be paid to the album, no matter how tongue-in-cheek things get. Consider its influence over the years, inspiring the likes of The Chemical Brothers to add more whimsy to their beats, and Basement Jaxx more unusual and in-your-face samples (as on 2001 single *Where's Your Head At*). Newbies such as Mylo soon debuted with the cheeky house subversion of *Destroy Rock & Roll*, whose hit title track sampled an American preacher denouncing the 80s pop scene. Norman Cook no doubt approved.

Sample culture really did get a major boost from *You've Come A Long Way, Baby*, with fans taking as much delight in tracking down samples as from hearing them in the first place. Acts such as The Avalanches hit fame through such fervour, with their classic debut in 2000 not being a million miles away from the Fatboy sound. More recent counterparts, meanwhile, include acts such as Major Lazer, Duck Sauce and Skrillex, who raised similarly boisterous flags high on the 2010s dancefloor.

The time is right, then, for a reappraisal of the LP, and its March reissue as part of BMG's Art Of The Album series is a fitting tribute. This new 180g gatefold edition of the album comes with sleeve notes from Ralph Moore, a timeline from Damian Harris, plus a 12" roll-fold booklet with display-art card. There's no answer, though, to the great mystery of who the actual fat boy on the front cover is. Snapped at Virginia's 1983 Fat Peoples Festival, the very happy chappie has never been identified. Perhaps in another 20 years, baby? ●

"PRAISE YOU IS ONE OF THOSE TUNES I'LL ALWAYS HAVE AN AFFECTION FOR"

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Classic Album
AUTOBAHN
KRAFTWERK

On their 1974 album *Autobahn,* Kraftwerk created an electronic epic, with man and machine in perfect harmony. As **Neil Crossley** explains, the album was a pivotal step forward for contemporary music – a timeless and profound work whose legacy resounds today…

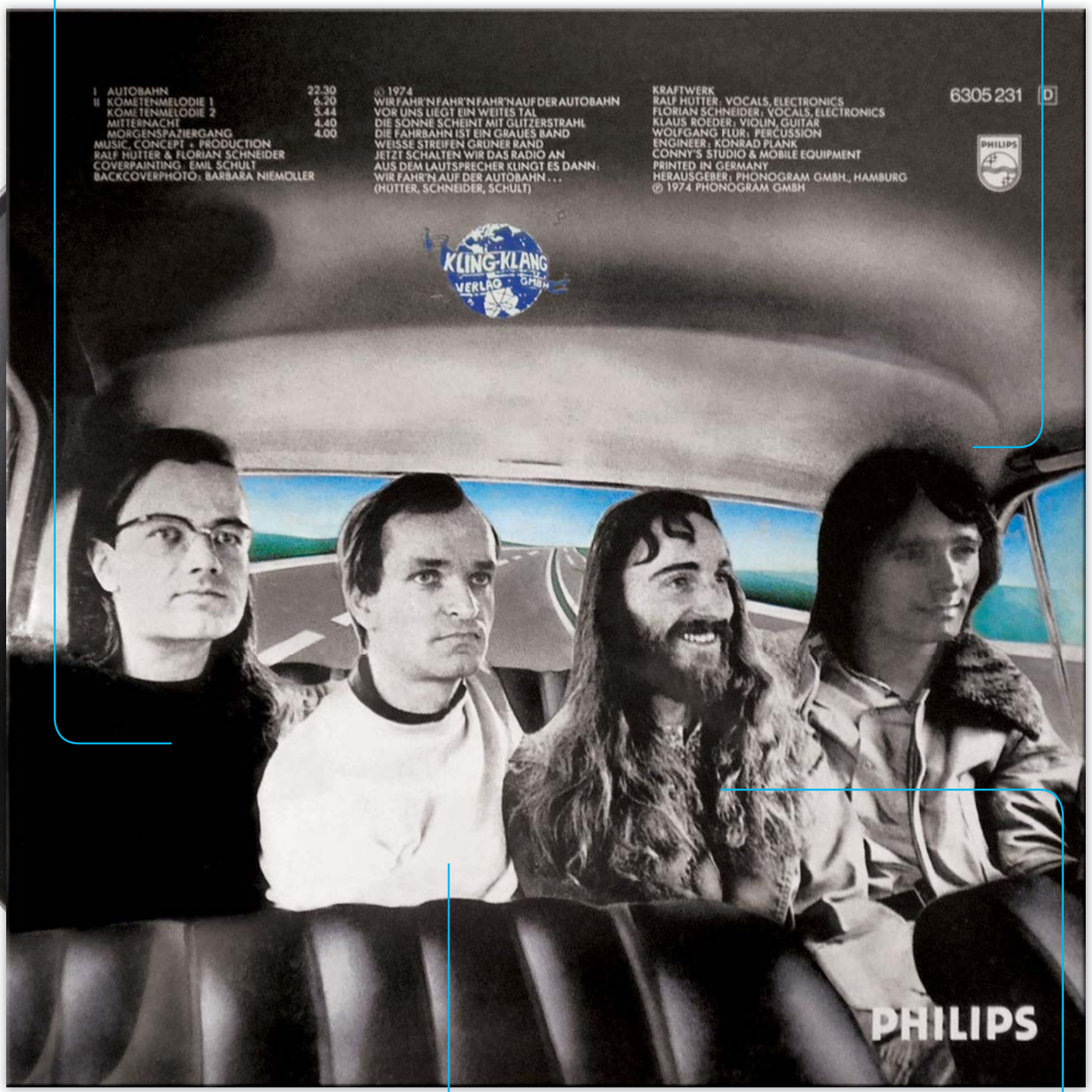
KRAFTWERK
AUTOBAHN
DVD AUDIO
DOLBY DIGITAL
DIGITAL dts SURROUND

RALF HÜTTER

Co-founder Hütter is now the only member of the Autobahn-era Kraftwerk left in the band. In 2009, Hütter said of this album: "…That's very important, it's not about cars, it's about the Autobahn. It's also a road movie, with a humorous twist."

WOLFGANG FLÜR

Flür was the drummer for Kraftwerk from 1974 to 1987, and in 2015 he told the Irish Times about Hütter and Schneider persuading him to join: "They explained why they had always too many problems with drummers. I asked them why, and they said that the drummers just drummed too much."



FLORIAN SCHNEIDER

In 2008, after four decades of working with Hütter, co-founder Schneider departed from the group. The multi-instrumentalist sound designer was described by Hütter as a "sound fetishist", and David Bowie's instrumental V-2 Schneider on "Heroes" is named for him

KLAUS RÖDER

This avant-garde guitarist and violin player was with Kraftwerk only in 1974, and left before the sesions for Autobahn were complete

Kraftwerk (1970)
Kraftwerk's arty, psych-rock debut

Kraftwerk 2 (1972)
The duo's experimental, transitional follow-up

Ralf Und Florian (1973)
The synths begin to evolve on the third LP

Anyone surveying great moments of artistic innovation over the centuries will note one prevailing factor – the more innovative the art, the more vociferous the response to it. As revered octogenarian Berlin theatre director Claus Peymann noted in 2017: "Art is always resistance, contradiction… and the moment in which that no longer occurs, art runs dry."

Such was the case with Peymann's fellow countrymen, Kraftwerk, when the electronica pioneers released their career-defining fourth album, *Autobahn*, in 1974. When the band embarked on a UK tour the following year to promote the album, they played to half-filled halls, while rock critics seemed equally underwhelmed. "Spineless, emotionless sound with no variety, less taste," railed Keith Ging in his review in *Melody Maker*, adding: "For God's sake, keep the robots out of music."

ROBOT UPRISING

Four decades on, *Autobahn* is hailed as a masterpiece. 'Seminal' is a much-used word in the realm of the rock biography, but in the case of Kraftwerk – and the *Autobahn* album in particular – it seems barely adequate. On this record, Kraftwerk created a sound that was transformative and unique – a hypnotic and insistent electronic pulse populated by shimmering electronic keyboards, rhythm loops and trance-like guitars. It was like nothing else.

At the heart of Kraftwerk was the relationship between humans and technology. Synths dominated the sound, which was sparse, linear and rhythmic. But beneath the machine-like ethos breathed elegant and enticing melody. As Neil McCormick wrote in *The Daily Telegraph* in 2014, Kraftwerk's sound implied "an almost mystical reverence for the ordinary objects of an industrial world".

Creatively, Kraftwerk and *Autobahn* cast a long shadow. David Bowie adored the band, and they were a significant influence on his *Low* and "*Heroes*" albums. *Autobahn* spawned a generation of synthesiser minimalists, a veritable *Who's Who* of 80s synth-pop artists such as The Human League, Depeche Mode, Pet Shop Boys and Ultravox. They influenced everything from hip-hop to chillout, via drum 'n' bass and house.

Kraftwerk's first three albums were groundbreaking in their own right, but *Autobahn* was the first to fully embrace the repetitive electronic sound that would become their trademark.

SLEEK AESTHETIC

Visually, too, their influence was significant. In an age of long hair and loons, Kraftwerk's short hair and sober business suits gave them the look of hip accountants, as the four-piece stood immobile at their technology stations.

"We offered self-confidence," explained former Kraftwerk percussionist Wolfgang Flür. "We wanted to show our German appearance with short-cropped hair, ironed suits and ties, not to imitate English pop or American rock. We knew our appearance was ironic, flirtatious, provocative."

It was an aesthetic that would be seized upon by legions of post-punk art-school bands over a decade later. The minimalist artistic concepts of their albums, meanwhile, would go on to become design classics. Sonically and aesthetically, Kraftwerk's legacy was profound. As writer Jude Rogers put it in *The Observer* in 2013: "No band since The Beatles has given so much to pop culture".

While Kraftwerk's sound evokes the epic starkness of the pre-Glasnost East,

> ***"We wanted to show our German appearance… not to imitate English pop or American rock"***
> WOLFGANG FLÜR

Cover To Cover

In addition to writing the lyrics to *Autobahn*, long-time band friend and confidante Emil Schult also painted the album cover image, which features an Autobahn sweeping up into a mountain range, backlit by a dynamic sunset. Schult's idea was to "create something timeless, out of time", like a vintage Bauhaus chair. Hütter's grey Volkswagen even makes a cameo appearance.

On the rear cover of the original album, Hütter, Schneider, Röder and Schult were sat side-by-side, as if in the back of a car. Wolfgang Flür's head was later superimposed over Schult's when it was decided that Flür would stay as a permanent member of the band. For the 2009 remaster artwork, this image has been replaced by the original version.

it was Düsseldorf – a city closer to France and Belgium and in the industrial heartland of the Ruhr valley – where the band were formed. It was here, in 1968, that key Kraftwerk members Ralf Hütter (organ, synthesisers) and Florian Schneider (flutes, synthesisers, violin) met as students at the Robert Schumann University Of Music And Media.

Hütter and Schneider initially performed in a progressive free-form quintet called Organisation, releasing the album *Tone Float* (1969), before splitting. The duo immersed themselves in Germany's experimental art-rock underground, occupying the same creative terrain as Can and Neu!, a cluster of avant-garde artists dubbed disparagingly as 'krautrock' by the UK press.

"We were mostly like the art-scene band, always on the same bill as Can," Hütter told *Uncut* magazine in 2016. "We had jazz drummers, rock drummers, and I had my little drum machine… we didn't have Kraftwerk, we didn't have robots, we didn't have the *Man-Machine* album, nothing. But the concepts were there."

By 1970, Hütter and Schneider were becoming increasingly obsessed with synthesisers. In that same year, the pair saw Gilbert & George in the city's Kunsthalle, the suit-and-tie-clad British artists claiming to bring art into everyday life. This same creative manifesto fuelled Hütter and Schneider, when in 1970 they formed Kraftwerk, a name that translates as 'power station' in English. They rented an empty workshop premises at Mintropstrasse 16, in an industrial area of Düsseldorf. This space, which they called Kling Klang Studio, became the epicentre of their creative development.

VISIONARY FIGURE

The band members began spending eight to 10 hours a day there, regarding themselves as 'musical workers' and becoming notoriously secretive. That same year, they embarked on a working relationship with a figure they had first encountered while working with Organisation: visionary producer, engineer and musician Konrad 'Conny' Plank.

Plank shaped Germany's electronic-music sound like no other, and years later would influence the development of ambient, new wave, hip-hop, house and techno. An ardent believer in the possibilities of electronic music, he was a master at creating startling electronic soundscapes and blending them with conventional sounds.

For Hütter and Schneider, the alliance with Plank was like sonic gold dust. His input, expertise and influence were hugely significant in the development of their sound.

Plank would go on to co-produce and engineer their first four albums, starting in 1970 with their solely instrumental and eponymously titled debut album, on which they used two drummers – Andreas Hohmann and Klaus Dinger – for a distinct rock edge.

In 1972, they released *Kraftwerk 2*, another instrumental record. Like its predecessor, the album sleeve work has a strong conceptual edge, echoing pop artists such as Andy Warhol in its use of a dynamic traffic-cone motif on the cover. Kraftwerk undertook live performances as a duo in Germany and France, using a simple beatbox-type electronic drum machine, with preset rhythms taken from an electronic organ. The response was lukewarm, from both their audiences and their musical contemporaries.

"No drummer wanted to work with us, because we had these electronic gadgets"

RALF HÜTTER

Getty

The Kling Klang Sound

While the recording of *Autobahn* was carried out largely at Conny Plank's Cologne studio, much of the pre-production recording was done at the band's near-legendary Kling Klang Studio in an industrial area of Düsseldorf. Accessed through a small anteroom, the 60-square-foot main studio room was kitted out with sound insulation. Hütter and Schneider used adjacent rooms for making instruments, such as homemade oscillators. The band never threw anything away and their basement was used as a storage place for all kinds of old instruments and machines.

"Nobody wanted to play with us because we did all kinds of strange things... feedbacks and overtones and sounds and rhythms," Hütter told *Select* magazine in 1991. "No drummer wanted to work with us, because we had these electronic gadgets."

TAKING SHAPE

By contrast, 1973 was the year when Kraftwerk's vision started to take shape. Hütter bought a Minimoog synth, a rare luxury at the time, remarking later that the instrument cost him as much as his VW Beetle car. It helped move Kraftwerk closer to their classic sound. That same year, they released their third album *Ralf Und Florian*, which laid the groundwork for the

The songs

Core personnel

Ralf Hütter Vocals, electronics, synth, organ, piano, guitar
Florian Schneider Vocals, vocoder, electronics, synth, flute, electronic drums
Klaus Röder Violin, guitar
Wolfgang Flür Percussion

Main production credits

Konrad 'Conny' Plank's studio, Cologne
Recording, mixing
Kling Klang Studio, Düsseldorf
Pre-production work
Ralf Hütter Co-producer
'Conny' Plank
Co-producer, engineer
Florian Schneider Co-producer

Cover artwork

Emil Schult Cover painting
Barbara Niemöller Back cover photo

1 *AUTOBAHN*

(Ralf Hütter, Florian Schneider, Emil Schult)
Ralf Hütter Vocals, electronics, synth, organ, piano, guitar
Florian Schneider Vocals, vocoder, electronics, synth, flute, electronic drums
Klaus Röder Violin, guitar
Wolfgang Flür Electronic percussion

The slamming of a car door and the throaty whirr of an engine ignition intro this iconic 22.43-minute track, which takes up Side One of the album. The track evokes the feeling of driving on the Autobahn: from journeying through the landscape, in the high-speed concentration of the fast lane, to tuning the car radio and the monotony of a long trip. It describes the A 555 from Cologne to Bonn, the first Autobahn.

"It's a road where we were travelling all the time," said Ralf Hütter. "Hundreds of thousands of kilometres from university to art galleries, from clubs to home. We didn't even have money to stay in hotels, so at night, we'd be travelling home after playing somewhere."

A vocoder is used to process some of the vocals. The classic Moog bass sound is utilised for the bassline, playing an octave riff with additional analogue echo. Chords are played on synths, which feature phasing. Wolfgang Flür plays electronic percussion pads, while the so-called 'motorik' drum beat is used for the song's final section.

Plank and Kraftwerk painstakingly created *Autobahn* from numerous audio sources, field recordings and primitive samples. Hütter's new Minimoog was used extensively, while other instruments included an EMS Synthi, an ARP Odyssey and other early synthesisers. The song's rasping, malevolent-sounding vocal chants were produced from a Robovox, a programmable speech synthesiser built by Schneider. Tape-reversed bursts of white noise were used to suggest passing vehicles on this epic, artificial road trip.

"The white stripes on the road, I noticed them driving home every day from the studio," Hütter told Stephen Dalton in *Uncut* magazine in 2016. "Then the car sounds, the radio – it's like a loop, a continuum, part of the endless music of Kraftwerk. In *Autobahn*, we put car sounds, horn, basic melodies and tuning motors. Adjusting the suspension and tyre pressure, rolling on the asphalt, that gliding sound – pffft pffft – when the wheels go onto those painted stripes. It's sound poetry."

Gracing this synthscape was a simple, spare lyric, composed by Emil Schult. The seven-line nursery rhyme details the grey tarmac of the road, the sun-drenched valley, the green-bordered white stripes and the sounds of the car radio, which plays the song back to itself: "Wir fahren fahren fahren auf der Autobahn" ("We drive, drive, drive on the motorway").

This chorus is frequently mistaken for the English phrase "Fun fun fun on the Autobahn" and is believed to refer to the 1964 Beach Boys song *Fun, Fun, Fun*. But Ralf Hütter refuted such claims.

"In the case of The Beach Boys, *Fun Fun Fun* is about a T-Bird," Hütter explained in *Uncut* in 2016. "But ours is about a Volkswagen or Mercedes. The quote is really more ethnic. People said, 'Are you doing surfing on the Rhine?'. Yes, maybe, but we don't have waves. It's like an artificial joke. But no, it's not a Beach Boys record, it's a Kraftwerk record."

2 *KOMETENMELODIE1*

(Ralf Hütter, Florian Schneider)
Ralf Hütter Vocals, electronics, synth, organ, piano, guitar
Florian Schneider Vocals, vocoder, electronics, synth, flute, electronic drums
Wolfgang Flür Electronic drums

Both versions of *Kometenmelodie* (*Comet Melody*) were inspired by the Kohoutek comet, which passed close to Earth in 1973. This first part has none of the pop sensibilities of the *Autobahn* track. Instead, it is a ponderous yet entrancing piece of space-inspired electronica, which serves as a preface to *Kometenmelodie 2*. The eerie whispers and bleeps evoke the vast emptiness of space, while the

Getty

Drummer Klaus Dinger, an early member of Kraftwerk, performing live in Germany in 1971. Dinger left to form the band Neu!

programmed beats and polished synthesised melodies that were to follow.

While almost entirely instrumental, the album marks the band's first use of the vocoder, which would become one of their signatures. Kraftwerk's futuristic and robotic sound was also influenced by the 'adrenalised insurgency' of late-60s Detroit artists such as MC5 and The Stooges.

"We listened to quite a lot of electronic stuff," recalled Hütter in an interview in *Uncut* in 2016. "We were brought up within the kind of classical Beethoven school of music, but we were aware of a contemporary music scene and, of course, a pop and rock scene. But where was our music? Finding our voice, that was the use of the tape recorder. It made us use synthetic voices, artificial personalities, all those robotic ideas."

In 1974, Hütter and Schneider recruited two new members from the Düsseldorf art-rock scene: Klaus Röder on violin and guitar and Wolfgang Flür on drums. Röder lasted only a few months, but Flür was a perfect fit, his delicate style melding perfectly with the band's minimalist and mechanised sound. As Hütter proudly told the music press: "Our drummers don't sweat".

Kraftwerk also underwent some radical rebranding. They cut off their long hair and started wearing smart business suits – echoes of Gilbert & George – exhibiting in the process a contrived blend of wry humour and serious artistic intent.

Flür moved into the apartment owned by Hütter's artist friend Emil Schult, a former guitarist with the band, who had become their trusted visual advisor and sleeve designer. According to Flür, there were long discussions about the shape and direction of the band, with "technique and romance" being heralded as their new motto.

"Ralf had a kind of German idea in mind," recalled Flür to *Uncut*. "Germany also needed something like The Beach Boys. Something with self-understanding and immaculate presence, after the ugly wars that our parents had inflicted on the world. Something positive and youthful, that freed us from the stench of the past."

IN SEARCH OF THE SOUND

Despite their merits, Kraftwerk's first three albums were essentially free-form experimental rock, without the pop hooks or the more disciplined song structure of later work. That all changed with the recording of *Autobahn* in 1974. In the summer of that year, Hütter, Schneider, Flür and Röder decamped from Düsseldorf to Conny

emergence of a gentle piano motif at 3:09 introduces warmth and a hint of humanity. By 4:25, the piano has gone from the mix, with the thick monophonic squelch of an analogue synth coming to the fore while a sparse distant rhythm prevails. As one critic put it: "Music to watch planets rotate to".

3 *KOMETENMELODIE 2*

(Ralf Hütter, Florian Schneider)
Ralf Hütter Vocals, electronics, synth, organ, piano, guitar
Florian Schneider Vocals, vocoder, electronics, synth, flute, electronic drums
Wolfgang Flür Electronic drums

In complete contrast to *Kometenmelodie 1*, the second part embraces a structure and melody more akin to the title track of the album. *Kometenmelodie 2* was released both as a B-side to the *Autobahn* single and as an A-side follow-up single in its own right. There's a real sweeping majesty to the melody here that brings the band's pop sensibilities to the fore.

Central to the track is a circular string synth riff that enters at 0:30 and elevates the track, giving it momentum and intent. By 1:30, a jarringly rock 'n' roll-style synth riff lends the track an almost jaunty feel, while giving the song its momentum. At 4:15, the circular riff re-enters, re-establishing the epic, majesterial feel.

Put *Kometenmelodie 2* on the turntable, shut your eyes, and it's easy to hear the influences that fuelled the likes of Ultravox and OMD.

4 *MITTERNACHT*

(Ralf Hütter, Florian Schneider)
Ralf Hütter Vocals, electronics, synth, organ, piano, guitar
Florian Schneider Vocals, vocoder, electronics, synth, flute, electronic drums
Klaus Röder Electric violin

The sombre feel of this track seems at odds with the prevailing mood of the album, but lends it an ominous beauty. A haunting, ecclesiastical organ drone introduces the composition, before sparse, densely echoed metallic clangs and water-like drips blend with ethereal, whale-music sounds. At 1:22, a strident five-note motif – G-F-C-D#-D – is introduced, setting the tone and driving the track forward. The effect is both beguiling and claustrophobic. By 3:00, it is left to the percussive sounds to outro the track, and these are impeccably placed.

5 *MORGENSPAZIERGANG*

(Ralf Hütter, Florian Schneider)
Hütter's Minimoog features prominently at the start of this final track on the album, providing birdsong effects as the track builds with flutes, keyboards and bass. Arguably one of the most natural songs the band ever made, it belies their reputation for producing pure electronica.

Morgenspaziergang (*Morning Walk*) also showcases the diversity of the album, delineating the track from the rest of the release and concluding the album on a high point. The extended ending reintroduces a musical motif first heard in the instrumental section of *Autobahn*; a potent end to a peerless album.

"All the tracks are like film loops, short films," recalled Hütter, several years later. "*Morgenspaziergang* is what we wrote when we came out of the studio. We were always working at night; then in the morning, everything seems fresh and our ears are open again. Everything silent."

Plank's newly established farmhouse studio in Wolperath, 20 miles south-east of Cologne. Much of the recording of the new album was undertaken there, although in the pre-production stage, Plank would drive his 16-track mobile-recording truck to Kraftwerk's fabled Kling Klang headquarters in downtown Düsseldorf, park in the yard outside and run wires from his mixing desk in the truck into the building.

Kraftwerk and Plank worked intensely, making extensive use of Hutter's new Minimoog plus an EMS Synthi, ARP Odyssey and other early synthesisers. But the album wasn't entirely electronic. Elements of violin, flute, piano and guitar also featured.

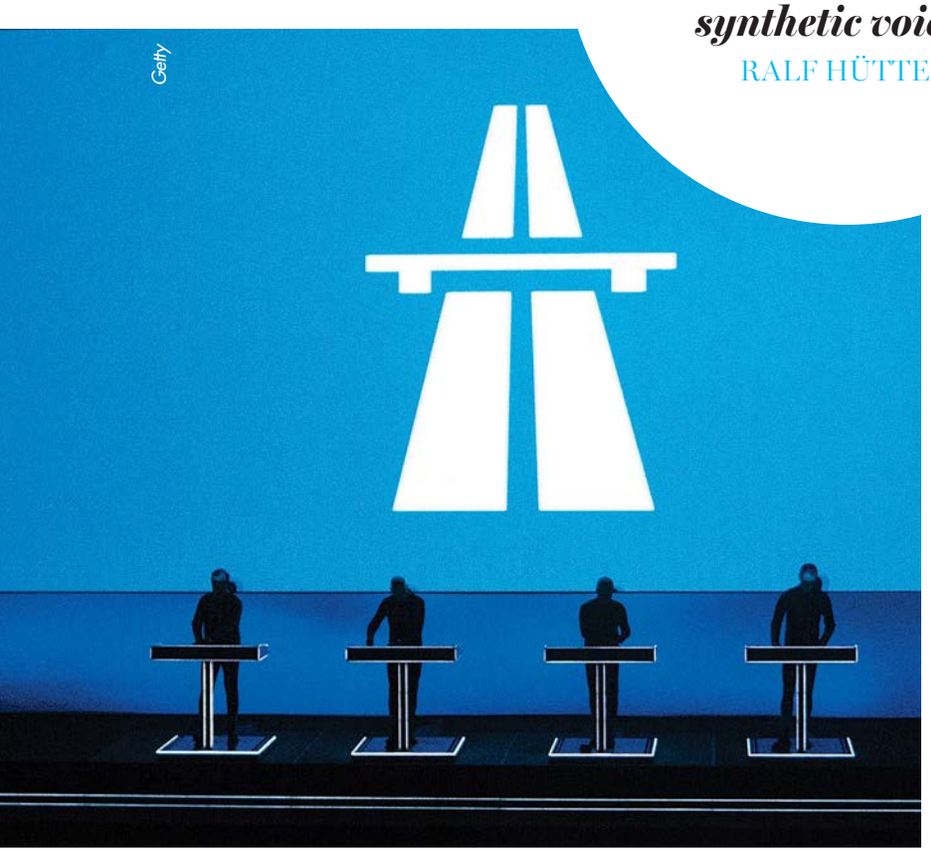
The ambient, pastoral *Morgenspaziergang* (*Morning Walk*) is one of four sublime pieces of ambient electro-acoustic instrumental music, which together make up Side Two of the album. The two versions of *Kometenmelodie* (*Comet Melody*) were inspired by the newly discovered Kohoutek comet, which passed close to Earth in 1973, while *Mitternacht* (*Midnight*) is an ominous and epic slice of 'electronic volksmusic'.

But it is the title track – which, at 22:43, runs the entire length of Side One – that marks the band's definitive separation from their krautrock peers. This mesmerisingly repetitive track evokes the feeling of traveling through the landscape on the A 555 Autobahn from Cologne to Bonn. It is here that the band's hypnotic electric pulse really comes into its own: an insistent, propulsive force that renders the rhythms and motifs of the shimmering keyboards and guitars hypnotic. Gracing this synthscape was a simple, sparse lyric, composed by Emil Schult.

All great bands have a tipping point where drive, timing, creativity and clarity of vision converge into a glorious whole, and for Kraftwerk, this was such a moment. Gone was the experimental krautrock. Instead, what emerged was a concise, pristine, beautifully realised vision, with electronic instruments firmly to the fore.

Getty

"Finding our voice, that was the use of the tape recorder. It made us use synthetic voices"
RALF HÜTTER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THE LEGACY

The *Autobahn* album was released on Philips/Vertigo on 1 November 1974 and took off in the US and UK, inspiring a generation of synthesiser minimalists. In 1975, an edited version of the title track scaled the singles charts on both sides of the Atlantic.

The radio edit of the title track went on to become a surprise international hit, reaching No. 11 in the UK charts and No. 25 on the US Billboard Hot 100 chart.

Over four decades on, the album and the band sound as vital as ever. Hütter is the sole remaining member, but shows sell out in minutes, Kraftwerk's profound influence and critical currency undiminished by the passing of time.

In 2009, Kraftwerk released a remastered version of the *Autobahn* album, prompting critics to reassess its merits. Like many, writer Chris Power of *Drowned In Sound* still found its impact profound.

"The journey that the album describes, its junctions and turnings spreading onward and outward throughout the next quarter-century of popular music, is one that's still clearly visible in the rear-view mirror," he wrote. Stephen Dalton, writing in *1001 Albums To Hear Before You Die* in 2016, was equally effusive. "Autobahn," he concluded, "is cinema for the ears." ●

ACE IN THE PACK

Ace Records has 40 years of record-industry savvy baked into its grooves – **Garth Cartwright** meets its co-founder Ted Carroll to hear how the label evolved from a Ladbroke Grove market stall to a UK music-industry institution

An industrial estate in north London may not seem the most salubrious of surroundings for one of the world's foremost independent record labels. Yet anyone familiar with Ace Records will be aware that this is the kind of business where money is spent on the music, rather than plush surroundings and high living. For 40 years, Ace Records have made great rock, soul, blues, rockabilly, country, Cajun, punk, funk, gospel, doo-wop, pub rock and more available. As a reader of a vinyl magazine, there's a good chance you have an Ace album in your collection. From lost psychedelic classics to Japanese girl groups, Ace have overseen the lot. And it all began with a Ladbroke Grove record stall where a big Irish man began selling old 45s.

Ted Carroll, as the big Irish man is known, grew up in Dublin, played in bands during the early 1960s, then shifted to tour managing Irish power trio Skid Row. They featured a hotshot guitarist called Gary Moore, and Carroll accompanied Skid Row on their sole US tour in 1970. Even today, he speaks with reverence of the weekend the band spent in Detroit opening at a ballroom where the co-headliners were The Stooges and The Allman Brothers Band. "Both bands were at their best," he recalls. "Iggy was wild, leaping into the audience and doing things I'd never seen anyone do before! – while the Allmans were on fire. One night, Dickey Betts played a solo that just cut Duane!"

LONDON CALLING

After Skid Row split, Carroll began co-managing a promising London-based Irish band called Thin Lizzy. An Irish tour led to Carroll discovering a Dublin distributor with an attic full of 45s on the London label: these provided much of the initial stock for Rock On, a used-record stall in a Ladbroke Grove covered market he opened in 1971. Rock On's reputation grew quickly and he soon counted the likes of Lemmy, Jimmy Page

THIS PAGE: Shots from the Ace Records archives – the label's origins stretch back to 1960s London

and many other noted musicians among his clientele. Understandably, Phil Lynott was one of them, and Thin Lizzy's leader wrote *The Rocker* in homage: "I get my records at the Rock On stall/ Sweet rock and roll/ Teddy boy, he's got them all". Carroll smiles when we mention the song. "It was a great complement for Phil to write that about me," he says. "He was a lovely chap. He'd come along to Rock On and hang out. Phil loved listening to the records."

Meeting Roger Armstrong, a Belfast native who had worked with Horslips, Carroll suggested Armstrong run the Soho Market Rock On he planned to open. Today, Armstrong's recollection of his Soho stall is "how bloody cold it could be in winter. You were open to the elements, standing all day, freezing! Jesus, I don't miss that at all!"

In 1975, they opened a Rock On shop in Camden Town. "Like Soho and Ladbroke Grove, it was the right place for a specialist vinyl record shop," says Carroll. "Things were happening there, lots of pubs and bands and the market, but it wasn't commercialised in the way it would later become."

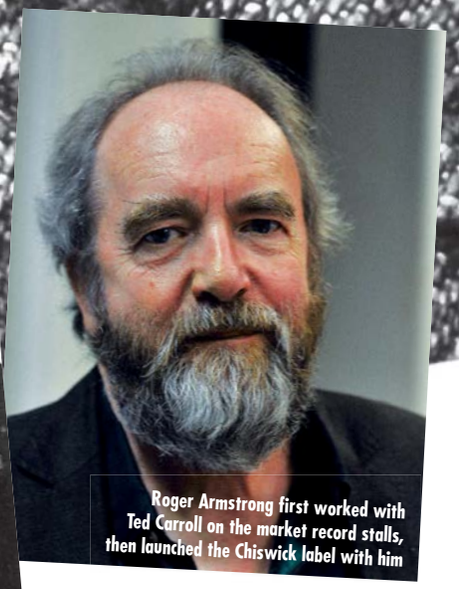
Carroll, Armstrong and Trevor Churchill (a music-industry veteran who had steadied Rolling Stones Records during its early years) set up Chiswick Records in 1975. Launched to capture the raw rock energies that were starting to be heard in London pubs, Chiswick debuted with The Count Bishops' *Speedball* EP, a record so abrasive it made Dr Feelgood sound tame.

Chiswick followed with a reissue of Vince Taylor's 1959 single *Brand New Cadillac*, the record Carroll found more demand for than any other. It sold so strongly, it nearly cracked the Top 40 – not bad for a fledgling record label run from a market stall.

SHOULD I STAY OR SHOULD I GO?

They then signed The 101ers, a pub-rock band fronted by Joe Strummer, who purchased many 45s – including *Brand New Cadillac* – from Rock On. That Strummer split The 101ers to form The Clash just before Chiswick released their *Keys To Your Heart* 45 was "annoying", notes Armstrong, but they remained friends with Joe. "He always had remarkable presence. I went to the very first Clash gig and they were great, right there." ▶

Ted Carroll with The Hammersmith Gorillas



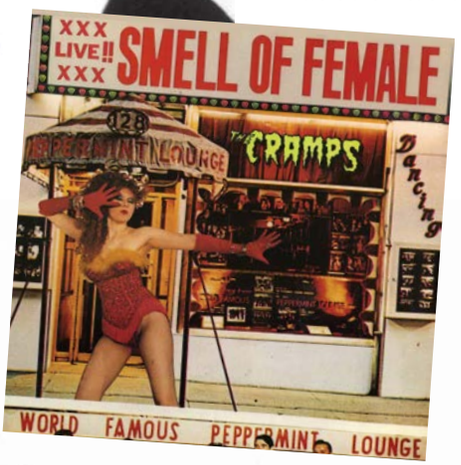
Roger Armstrong first worked with Ted Carroll on the market record stalls, then launched the Chiswick label with him

Armstrong recalls: "When punk came along, a lot of old rockers hated it – but not Ted and me. I saw The Count Bishops and 101ers as a bridge between the Feelgoods and punk. We were bringing in all kinds of remarkable music, stuff that influenced the next generation. And with Chiswick, we were the first of the independent labels of that generation. We got going and then Stiff followed us. I wanted to sign The Damned, but Stiff stole them away!"

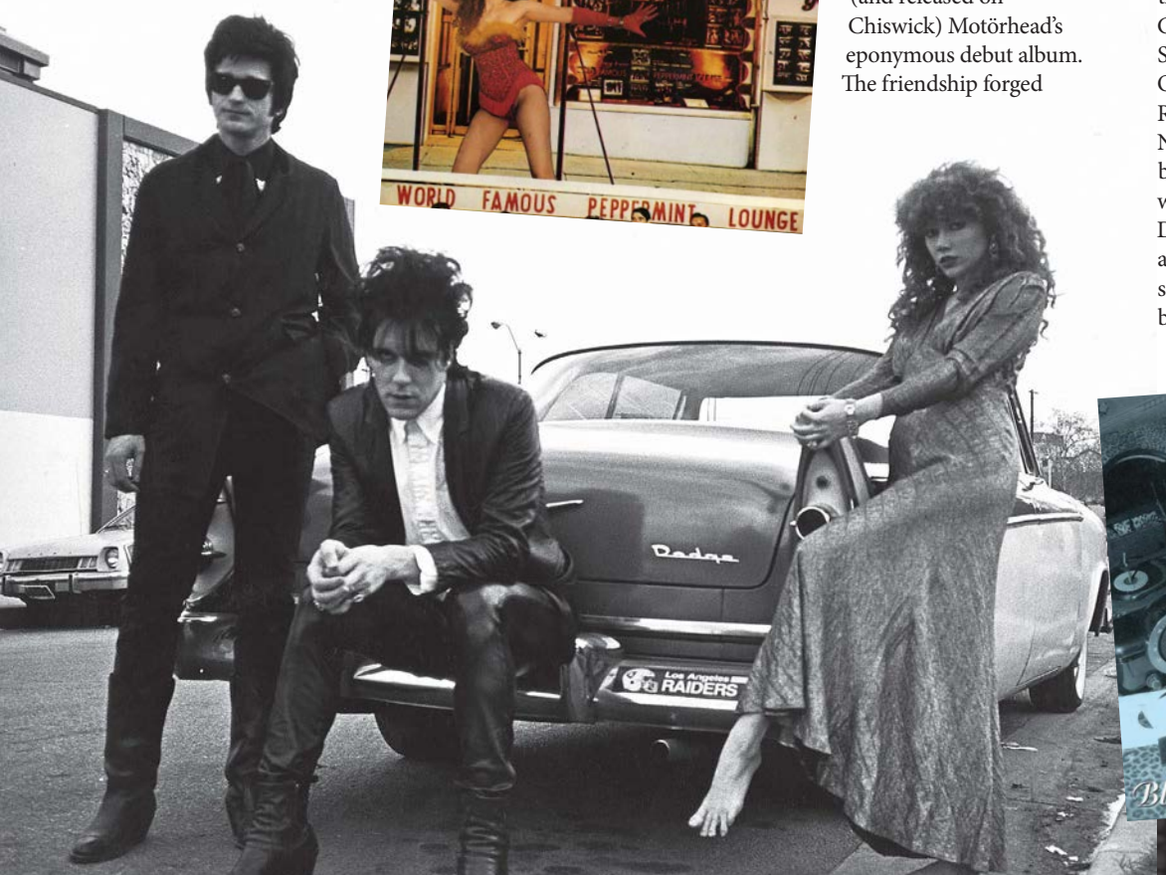
Around this time, in 1977, Carroll financed (and released on Chiswick) Motörhead's eponymous debut album. The friendship forged with Lemmy over the Ladbroke Grove stall inspired him to take a chance on the hard-rocking trio when no other label dared touch them. "I found Lemmy a very interesting and musically knowledgeable young man," says Carroll. "He was deeply interested in 50s rock 'n' roll, as well as the great but obscure British beat groups of the 60s."

In 1978, while negotiating to license 1950s-era R&B recordings from Ace Records in Mississippi, Carroll decided to also license the label name (Ace having been dormant for many years). A beautiful business curating old American music began. "We licensed from Ace of Mississippi's Johnny Vincent," says Armstrong. "When Chiswick went to EMI on a licence, they didn't want the Ace catalogue, so we needed another name. Ted talked to Johnny and worked something out with him so we could use the name."

The EMI deal Armstrong mentions saw the label gain international distribution. Chiswick then scored a huge US hit with Sniff 'N' The Tears' *Driver's Seat* in 1979. Other artists signed to Chiswick included Radio Stars, Johnny Moped, Matchbox, The Nipple Erectors (Shane MacGowan's first band), the reformed Damned ("I like to think we got the best Damned," says Armstrong), Dr. Feelgood and plenty of other acts associated with the pub-rock/punk/new wave scene. Chiswick didn't enjoy a real breakout: by 1983, with the EMI deal ending, the trio



If you want to catch up on The Cramps' catalogue, Ace Records have got you covered



The reformed Damned signed to Chiswick, where they released *Machine Gun Etiquette* in 1979

ACE IS RECOGNISED AROUND THE WORLD AS THE FOREMOST SOUTHERN SOUL LABEL

behind the label decided to focus on Ace (and Rock On – since the Camden record shop was extremely viable at that time).

VIDEO KILLED THE INDIE STAR

"The cost of promotion went through the roof as video came into play," notes Armstrong. "Rocky Sharpe And The Replays' *Shout Shout* was our last hit, which came off the back of their appearance on *Tiswas*. You could do that, just about, then, spring a hit off just one good TV programme and then if you got *Top Of The Pops*, it could take off. But that was changing and investment risk was getting too great. Also, the music went through one of its periodic sea changes, and men with strange haircuts and funny trousers playing ironing boards was not our style."

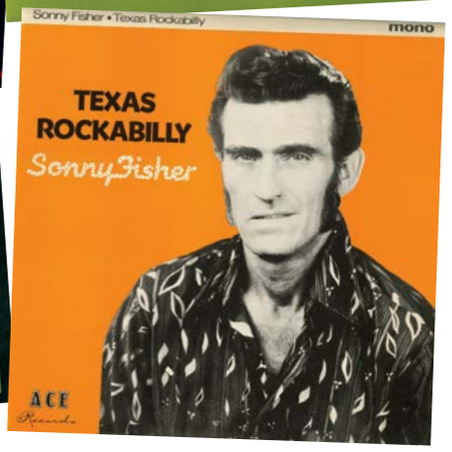
Ace Records remained busy focusing on such then-overlooked formats as rockabilly, Southern soul and 60s US garage rock. Ironically, by raising Camden's profile, Rock On would price itself out of the neighbourhood: by the late 90s, Carroll was informed the annual rent would rise to £36,000. He considered how the vintage vinyl that was Rock On's pride and joy was now far harder to source. Also, by refusing to stock CDs, across a decade that saw sales of them accelerate, Rock On had missed out on a big music-industry boom. "While Rock On lasted, Camden served as the perfect place," Carroll says, "but it was time to move on." And so they did. Ace Records relocated to Harlesden and, in 2008, issued *Rock On*, a fine compilation gathering tunes Carroll and Armstrong once sold on their stalls.

They've also put out hundreds of other albums, largely reissuing classic American music from the golden days of independent labels (post-WW2 to the 1980s). Ace are recognised internationally as the foremost Southern soul label – their handling of Rick Hall's seminal FAME recordings from Muscle Shoals, Alabama saw a treasure trove of brilliant music finally made available again – but Armstrong and Carroll's passion for new music remains. Recent releases on Ace by Trouble Pilgrims, Dai & The Ramblers, Reggie Young (the veteran US session guitarist's debut solo album) and Bob Lind (of *Elusive Butterfly* fame) show the label is still willing to take chances.

While Carroll and Armstrong have been collecting vinyl (and shellac) since childhood, both men have nothing but praise for CDs. This might seem a paradox considering Rock On refused to stock the format, but the duo note that, for the extensive compilations Ace specialise in, CD is more suitable than extensive/expensive multiple-LP sets (the acclaimed *Take Me To The River*: *A Southern Soul Story* box contains 76 songs).

"CD got off to a bad start with poor convertors and engineers who didn't know how to master for it," says Armstrong, "but that has changed a lot over the years. Today, even a cheap CD player can sound fine. I still love the sound of vinyl and we're selling ▶

Vicki Fox filing records at the Rock On shop in 1991



ACE RECORDS' REISSUES PROGRAMME CONTINUES TO INCREASE THE SUM OF HUMAN HAPPINESS

quite a bit of vinyl, but whether we make any money on it is another matter. It's expensive to make and difficult to get manufacturing capacity. I see it as CDs are what you play and vinyl is what you collect."

ACE IN THE HOLE

As tough as running an independent record label is these days, Ace remain determined to keep issuing great music. Armstrong says: "We started out hoping just to survive until the next week." He then lists some of the highlights Ace have in the pipeline.

"In 2018, we have *1965* from Jon Savage; *Beat Girls Español!*; the next volume of *Teen Beat 6*; a compilation of Robert Kirby arrangements from Bob Stanley; an overview of Shirley Ellis' career (it's a corker!); two more Barrence Whitfield albums and an album of Steve Levine remixes of Millie Jackson – this follows in the wake of our Parliament remix album, which has done very well. In the pipeline are *Songs Of* compilations on Leonard Cohen, Paul Simon and John Sebastian. There's also a reissue of Phil Alvin's *Un "Sung" Stories* (with Sun Ra And The Arkestra); a Manchester box covering a much greater time period than the Cherry Red one; a career overview of the great session guitarist Reggie Young, following on from his first new album this year; the wonderfully titled *Make Mine Mondo* (strangeness from the Dore vaults); a Mickie Most producer compilation… It goes on and on and on."

And so too, hopefully, will the little label that grew out of a used-records stall in Ladbroke Grove. ●

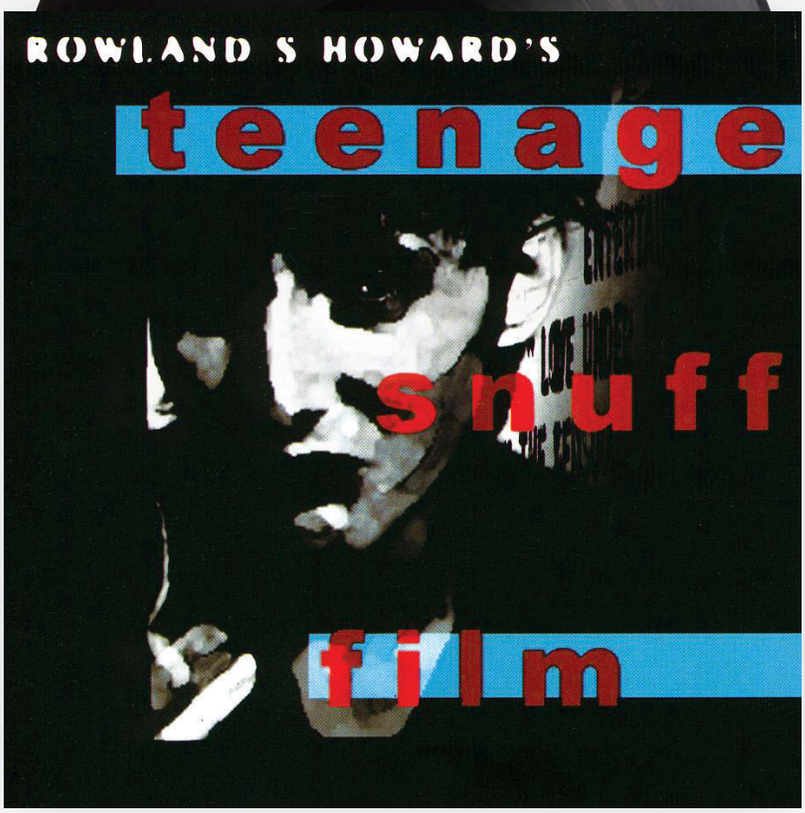
ACE VINYL

Ace has always been ahead of the reissues game

Ace Records made its name in the late 70s with a series of 10" LPs featuring 1950s-era recordings by the likes of George Jones, Sonny Fisher and Pee Wee Crayton, alongside compilations of Ace Records' 1950s New Orleans recordings and rare Texas rockabilly 45s. Superbly mastered and packaged, these efforts put Ace on the map and have influenced many other labels that aim to make music from years past available again.

Success allowed Ace to undertake such epic – and superb – tasks as reissuing all of Little Richard's *The Specialty Sessions* on a series of LPs, Dion and B.B. King LPs and The Cramps' catalogue (Lux Interior and Poison Ivy were huge Ace fans, so entrusted their catalogue to the label). Even when public demand was focused largely on CDs – and Ace CDs are excellent, almost always consisting of 70-plus minutes of remastered music alongside superb sleeve notes and period images – Ace continued to issue certain things on vinyl: in recent years, their reissues of classic soul and blues 45s have always been welcomed – James Carr's *The Dark End Of The Street/ You Got My Mind Messed Up* came out just in time for Christmas 2017 – while 1950s-era LPs from the likes of Etta James and Richard Berry allow fans to get their hands on facsimiles of what are now extremely rare and expensive originals. By ensuring classic albums by Funkadelic (*Maggot Brain*), Link Wray (*Early Recordings*), The Seeds (*The Seeds*), Gil Scott-Heron (*Pieces Of A Man*), Motörhead (*What's Words Worth?*), The Damned (*Machine Gun Etiquette*), The Zombies *(Odessey And Oracle*), John Lee Hooker (*Boogie With*) and Doris Duke's seminal *I'm A Loser* remain available on vinyl, Ace Records continues to increase the sum of human happiness.

Choice Cuts #11



ROWLAND S. HOWARD
TEENAGE SNUFF FILM

FIRST PRESSING

Australian guitarist and songwriter Rowland S. Howard followed stints in The Boys Next Door and The Birthday Party with this solo debut

WAX FACTS
Rowland S. Howard
Teenage Snuff Film
Label **Radio One**
Year **1999/2001**
Format **Black vinyl**

£400+

Having already had a storied career with The Boys Next Door (*Shivers* is surely one of the greatest songs ever written) and then moved on to The Birthday Party, Rowland S. Howard was regarded as one of the best songwriters of the late 80s/early 90s. His 1999 debut solo album, *Teenage Snuff Film*, was Howard at his most open and brutally honest since the days of The Boys Next Door. There may be only eight original tracks, but when he sings: "You're bad for me like cigarettes/ But I haven't sucked the life out of you yet," on *Dead Radio*, it sets the raw tone of the album.

Even though it was recorded and initially released in 1999, the vinyl issue wouldn't arrive until 2001, with the first pressing released in a limited quantity through Australian label Radio One. It rarely ever appears for sale, but has been known to change hands for around £400.

It's a once-in-a-lifetime album which will immediately get under your skin, and it's the kind of album you can find an almost instant connection with. Against Me! vocalist Laura Jane Grace even cited *Teenage Snuff Film* as her favourite album of all time, saying it came along at a time when she needed it most. Both Courtney Barnett and The Horrors also rate it as influential.

Sadly, Howard passed away in 2009, at the age of 50. However, between his solo material, The Boys Next Door and The Birthday Party, he has left an incredible body of work that will live on for years to come. ***Glen Bushell***

Soul Various
Reggae Re Issue
Reggae Albums
Classic Rock Re Issue
RnB / Rock n Roll Reissues
Classic Rock
Soul Brother
London
Tahirah Memory
in store

Soul Albums
Soul Re Issues
Hip Hop / RnB
New Soul
OUT NOW FROM SOUL BROTHER RECORDS
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THE
NONBALL
ERLEY
QUINTET

SOUL BROTHER RECORDS
PUTNEY

This London landmark for record collectors, right opposite East Putney tube station, grew from a mail-order business in the 90s to a thriving retailer with its own label. **Will Simpson** heads there in search of a funk, soul and jazz find or two…

Every record store – whether independent or part of a large chain – has endured tough times over the past two decades, but specialists have taken a particularly brutal hammering. This has resulted in many such stores across the UK closing or choosing to go online-only. Soul Brother Records, however, is one of the remaining survivors; an emporium of funk, jazz and (of course) soul that's been trading opposite East Putney tube station for nearly a quarter of a century.

"Being a specialist has cut both ways," says co-owner Laurence Prangell. "It's hindered us in some ways, in that we haven't always had as much local business as we could have had. On the other hand, we've always been a destination store. People have come from the south coast, the Midlands, the west country, from outside the UK, often – just because they know they're going to get what they're after here. I'd say, overall, the speciality has actually helped us to survive the tough times."

Soul Brother began as a mail-order business that Laurence, his wife Doreen and brother Malcolm ran in the 1980s. The brothers – both long-time soul nuts – were collectors who had begun to make regular shopping trips to the US at a time when that country was still a treasure trove for obscure funk and soul (see boxout). Back in the UK, the rare-groove scene was approaching its peak and the mail order business, in Laurence's words, "just mushroomed".

LOTS IN STORE

"At the time in our house you just couldn't move for records," says Laurence. "So I was under a bit of pressure to get them out of the way! Initially, we were just going to get a warehouse and do mail order from there, but then I thought, 'If we have a shop, then these people can come here, and then maybe others will as well'. This place had just come on the market and, as it was right near the tube station, was ideal. And at that time, this area was not the area it is now – it was quite run-down, so it was relatively cheap."

So Soul Brother opened in 1994, initially selling just second-hand vinyl, though it soon expanded into the then-burgeoning CD market. Though the dance scene was expanding rapidly at the time, Laurence decided to keep it strictly as a soul, funk and jazz specialist: "The rave scene was never really our thing, though we have dabbled in the more soulful end of house music." More recently, the store has diversified into blues and reggae, and now even classic rock. "That's through necessity," Laurence points out. "Just because we've had so many people – mainly locals – come in and ask for it. Putney itself has always been a bit of a rock place, what with The Half Moon just around the corner."

The shop soon became a touchstone for both collectors and DJs – Norman Jay was a regular for many years. Laurence, though, is keen to make clear that the shop has never given preferential treatment to anybody. "I know some stores are like, 'Oh yeah, I'll keep that for so and so'. We don't. Collectors, DJs, people who have popped into the shop

> "INITIALLY, WE WERE JUST GOING TO GET A WAREHOUSE AND DO MAIL ORDER FROM THERE, BUT THEN I THOUGHT, 'IF WE HAVE A SHOP, THEN THESE PEOPLE CAN COME HERE, AND THEN MAYBE OTHERS WILL AS WELL'"
>
> **LAURENCE PRANGELL**

Pictures Alex Hurst

for the first time… we treat them all with equal respect."

After a few years, the store set up its own label, in conjunction with the larger label Passion Music. "They were a big customer of ours and we kept on being asked for stuff that just wasn't available, so I thought, 'Well, why don't we try and have a go at putting some of this stuff out?'." The label released a Marlena Shaw compilation which, riding on the revival of interest in her music sparked by Blue Boy's 1997 *Woman Of The Ghetto*-sampling hit *Remember Me*, sold 30,000 copies. This led on to similar compilations for Eddie Henderson, Leon Thomas and Ann Sexton. "I like to think we played a role in re-establishing those artists," says Laurence. The store has also put on a number of signing events – Shaw being one of a number of big names to make their way down to Putney, including Lonnie Liston Smith and Will Downing.

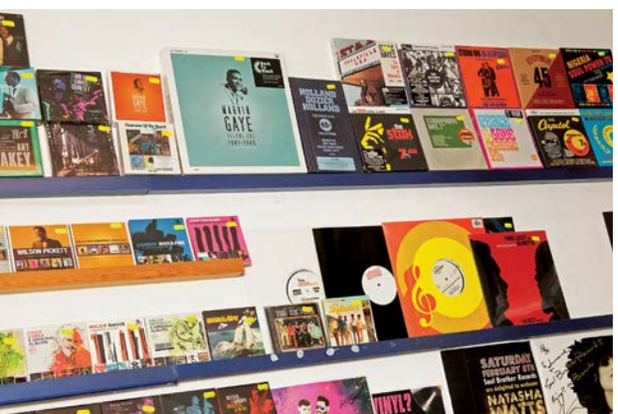
Not surprisingly, classics such as *What's Going On*, *Innervisions* and *Kind Of Blue* loiter at the top of any Soul Brother all-time bestsellers list. But among those, Laurence reveals, are some slightly more obscure titles. "You get some, like Donny Hathaway's *Extension Of A Man*, which always sell, and others will buy it. When it went out of press a while back, we had so much demand that even our reissue was going for £80. Understandably, we thought, 'Oh, let's do some more of these', and the first batch flew out within a month."

In 2016, Soul Brother celebrated its 25th year in business, though the team never got around to throwing a party. "We had this grandiose idea that we would have this mini-festival. We'd bring over some of the artists we'd put out records by and were talking to various promoters about doing it, but it just never actually happened! Maybe we could do it for the 30th anniversary."

A few years back, the very idea of Soul Brother making it into the 2020s would have seemed laughable. Laurence admits the store was on its uppers in the late 2000s, a time when CD sales were

AMERICAN BEAUTIES

Long before the term 'cratedigging' was first coined, the phenomenon of British tastemakers journeying to the States to hoover up rare soul and funk records played no small part in shaping UK music. The Northern Soul scene of the 1970s was largely dependent on DJs such as Ian Levine and Richard Searling returning from America laden with such exotic bounty. The rare-groove craze of the 80s was heavily indebted, too, and as a store, Soul Brother wouldn't have existed without it.



sliding and vinyl had reached its lowest ebb. Record Store Day may be a thorny subject at many independent stores, but Laurence credits it as having saved Soul Brother: "I believe it's been the catalyst for the revival in vinyl that has happened. Every year, it's got bigger and bigger. In 2017, the queue was just ridiculous here – it took us about five hours just to clear it."

MUSICAL YOUTH

"It's the best thing that's ever happened in terms of music retail while I've been doing it," says Laurence. "Okay, we're not seeing the massive percentage increases year on year that we used to when it started a decade ago, but the monetary increase we see each year is still substantial. It's the prime reason this store is still here, and I suspect if people were being honest, that's the same for many other record stores in the UK."

The post-RSD revival of interest in vinyl has led to the shop being opened up at the back to accommodate more stock. The customer demographic has slowly changed, too, with increasing numbers of younger punters frequenting the store. "They're used to hearing things on their phone, so when they hear a record on vinyl, they think, 'Oh my God, this is so

> "RECORD STORE DAY HAS BEEN THE CATALYST FOR THE REVIVAL IN VINYL THAT HAS HAPPENED. EVERY YEAR, IT'S GOT BIGGER AND BIGGER. IN 2017, THE QUEUE WAS JUST RIDICULOUS HERE – IT TOOK US ABOUT FIVE HOURS JUST TO CLEAR IT"
>
> **LAURENCE PRANGELL**

> IN 2016, WE HAD THE BUSIEST CHRISTMAS EVE WE'VE EVER HAD – WE HAD PEOPLE QUEUING OUTSIDE. PEOPLE HAD BOUGHT PLAYERS FOR THEIR CHILDREN OR PARTNERS AND AT THE LAST MINUTE, THOUGHT 'OH, WE HAVEN'T GOT ANY RECORDS'
>
> **LAURENCE PRANGELL**

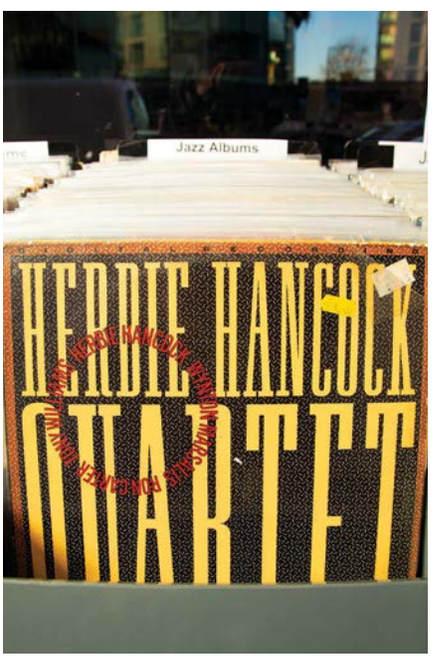
much better! It's almost like a different record'. Which, of course, it is – on digital you only get about half of the actual music."

The other new market consists of devoted parents buying their offspring a first record player. "In 2016, we had the busiest Christmas Eve we've ever had – we had people queuing outside. A lot of people had bought players for their children or partners and at the last minute, thought 'oh, we haven't got any records'. I must've had 12 or 15 people come in that day in that exact situation."

THE LONG HAUL

So, after a few hairy years, the immediate future of Soul Brother is secure. Laurence has just extended the shop's lease for another two years, and while he admits, at 62, he can't see himself behind the counter in a decade's time, he sees no reason why the store itself won't still be here. "We have some younger people working here now and we'll see how they work out. Who knows what'll happen? It takes a lot of hard work and perseverance to keep something like this going," he concludes. "You have to be very committed. You have good days, but you also have bad. There are a lot of sacrifices, like personal time… I'm working six-and-a-half days a week and it's starting to take a lot out of me.

"But it's our passion and we love it. Soul and funk are genres that constantly get rediscovered by every new generation – it's music that will sell as long as people are buying music. Hopefully, we'll be here to sell it to them for a few years yet." ●



ace vinyl

THIS IS FAME 1964-1968
KENT2 504 (2LP)

NAZ NOMAD & THE NIGHTMARES
WIK 21

THE GIRLS WANT THE BOYS! SWEDEN'S BEAT GIRLS 1966-1970
XXQLP 048

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XXQLP2 046 (2LP)

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XXQLP2 049 (2LP)

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PIPERLP 01

BILLY HAWKS O'BABY!
LTDEP 020 (7" EP)

THE STARS OF MODERN: CALIFORNIA SOUL CLASSICS
LTDEP 021 (7" EP)

DORÉ NORTHERN SOUL L.A. BLACK MUSIC MAGIC
KENT 506

MODERNISTS
KENT 505

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THE REVOLUTION WILL NOT BE TELEVISED
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THE SEEDS
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THE LIMIT OF THE MARVELOUS
HIQLP 035

CIAO BELLA! ITALIAN GIRL SINGERS OF THE 60S
HIQLP 025

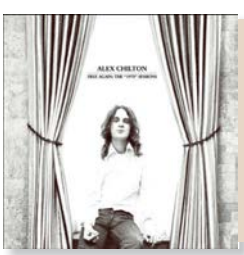
NIPPON GIRLS VOL 2
HIQLP 022

CRAMPS
BIG BEAT FROM BADSVILLE
WIKAD 210

GIL SCOTT-HERON
FREE WILL
HIQLP 023

ANNIE PHILIPPE
SENSATIONEL! YE-YE BONBONS 1965-1968
HIQLP 031

THE DAMNED
THE CHISWICK SINGLES
LTDBOX 016 (7x7")



ALEX CHILTON
FREE AGAIN: THE "1970" SESSIONS
OVLP 13

DORIS DUKE
I'M A LOSER
KEND 242

JAMES CARR
A MAN NEEDS A WOMAN
KEND 215

BERNARD PURDIE
PURDIE GOOD
BGPD 1051

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The Trip

NORTH LONDON

Mark Elliott navigates treacherous 20mph zones across the sprawl of North London, to bring home a haul of eclectic vinyl from a select group of stores…

Okay, I'm going to admit it. North London confuses the hell out of me. I can quite confidently navigate much of the capital, but – as anyone who lives there will tell you – if you haven't taken The Knowledge, you're going to have some blind spots wherever you're based. Well, mine extends anywhere north of Angel tube station and to everything east of Notting Hill (a pretty sizeable chunk of the city). An ageing iPhone with poor battery life and the confusion that arises when you don't know your Hornseys from your Haringeys made this trip a challenge.

What also made this trip particularly tricky is the distance between stores. Driving in London is not for the faint-hearted and many local councils are setting up those worthy but challenging 20mph zones, which make the ever-present traffic cameras a particular menace. Still, what I found was a series of decent shops with well-deserved reputations, which more than made up for the navigation trauma. There are a good handful of shops in Stoke Newington and around Islington that you can get to via public transport; otherwise, it's some lengthy bus treks and the odd train ride to get out to places like Finchley, if you're sensible and leave the car at home. Getting this done in a day proved impossible, so I followed up on a couple of shops I couldn't reach on a separate visit.

London is rightly seen as a promised land for reggae, dance and soul, and I certainly found a lot of it. But for every Smiley Culture 12" and impossible-to-identify 90s-dance white label, there was a Santana bootleg, some intriguing 70s pop and the ubiquitous Beatles and Bowie collectors' items, too.

London is rightly seen as a Promised Land for reggae, dance and soul, and I found a lot of it

What struck me about this trip is the fact that some of these stores are long-term survivors that struggled through vinyl's wilderness years and are now reaping some of the rewards the revival has brought. There are some new arrivals, too but, like so many shops in the capital, rising rents and the creep of gentrification are slicing the icing off the proverbial cake. I think there's plenty of cause for celebration, but the behind-the-scenes challenges that many record shops across the UK face should concern us all. I, of course, did my best to brighten their balance sheets with a haul that, in this instance, I was grateful I had the car for.

Illustration Ben Talon

AUDIO GOLD

Flash back

HIGHGATE CEMETARY

LUCKY SEVEN

KR

CAMDEN MARKET

THE UNION CHAPEL

ATOMIC

Flash back

❶ FLASHBACK (ISLINGTON)
50 Essex Road, Islington N1 8LR
flashback.co.uk
Opening hours
10am to 7pm Monday to Saturday; 11am to 6pm Sunday

❷ ATOMIC
6 Charlton Place, Camden Passage N1 8AJ
atomic.london
Opening hours
11am to 6pm Tuesday to Sunday

❸ LUCKY SEVEN
127 Stoke Newington Church Street N16 OUH
luckyseven.shop
Opening hours
11am to 7pm Monday to Sunday

❹ KRISTINA
44 Stoke Newington Road N16 7XJ
kristinarecords.com
Opening hours
Noon to 8pm Monday to Friday; 11am to 8pm Saturday and Sunday

❺ FLASHBACK (CROUCH END)
144 Crouch Hill, Crouch End N8 9DX
flashback.co.uk
Opening hours
10am to 7pm Monday to Saturday; 11am to 6pm Sunday

❻ AUDIO GOLD
308-310 Park Road N8 8LA
audiogold.co.uk
Opening hours
10am to 6pm Monday to Saturday; 11am to 5pm Sunday

1 FLASHBACK (ISLINGTON)

Famously recycling music since 1997 (a reference point for the wilderness years if ever there was one), Flashback's biggest branch (of three) is situated in Islington, near Essex Road railway station. It's a good place to start in this area (in part because it opens more promptly each day than any of the other stores on this list). I've made this branch of Flashback a fairly regular pitstop, situated as it is on the fringes of my routine stomping ground. There's a sad shelving unit perched on the pavement as normal, packed with Carpenters LPs and the like gently dampening in the dewy winter drizzle. This troubles me, as I always find something of interest on racks like this (and I can't be alone, can I?). Anyway, in this case, it's a Dutch 7" of Dan Fogelberg's *Longer* from 1980 (which, I'm surprised to hear, gets a rare airing on Ken Bruce's Radio 2 show the very next day). What a coincidence… The song's largely unknown here, but was massive stateside and became a wedding song standard. Clearly, Ken and I know something that the staff at Flashback don't… In any case, *Longer* is saved from a likely drenching (along with a VG+ copy of James Ingram's Quincy Jones-helmed *It's Your Night* LP) and I go inside. The new vinyl is (largely) on the ground floor, but it's to the record basement I head and, yet again, I'm impressed by the range. Everything's well ordered and almost every genre you can imagine is represented by some nice stock in decent nick and reasonably priced. I'm largely a singles collector, so there are certain artists I inexplicably have some big gaps with. Queen is one such example, and I pick up an excellent 7" of *The Miracle* in its unique holographic sleeve. Virgin Records' also-rans Habit are largely forgotten now, but the 12" of *Lucy* is a steal for 99p. At the other end of the price spectrum, there's an intriguing Human League bootleg, *Boiling Point*, which captures the band's gig at The Rainbow in December 1981. I also pick up the soundtrack to the risqué *Trouser Bar* from last year, scored for Peter de Rome's lost screenplay. When I take this LP and the League bootleg to the counter, I'm handed the discs for a routine inspection. Both come on the same-coloured vinyl, which I hadn't realised. "You got a thing for green vinyl?" asks the bemused assistant. No, just arty porn and pretentious synth pop…

There's a sad shelving unit perched on the pavement, packed with Carpenters LPs and the like gently dampening in the winter drizzle

2 ATOMIC

New kid on the block Atomic only opened its doors just before Christmas, but this slick comics-and-vinyl outlet has made a strong initial impact. Trystan Williams seized the opportunity to fuse two of his passions into a business that hasn't got much competition in the immediate vicinity of Angel tube station. "I'm trying to keep the stock as interesting and eclectic as I can," he tells me. A deal with an online retailer that was winding down gave the business a decent stock base to begin with and Trystan has been adding to it ever since. "I've had loads of requests for jazz, so just sourced a great collection from Greece," he says, and there's a steady stream of locals coming in to see if he'll pick up anything from their old collections. Buying stock is one thing, but it's always the cash coming in that matters most to a start-up. Strong vinyl sellers in the first few weeks of the store inevitably included The Beatles, but Trystan admits it can sometimes be hard to second-guess what will shift quickly. One way he demonstrates the range carried in the small store is through a lively social-media profile, where his 'Now Playing' pictures constantly keep me guessing what's on next. From Fine Young Cannibals to early Genesis (on this visit), it's a fun way of keeping the store at the forefront of the mind and this, my second trip in just a few short weeks, throws up fresh treasure. Mankind troubled the UK charts with their disco-tastic interpretation of the *Doctor Who* theme in 1978, but found follow-ups harder to drum up interest with. 1980's *Dark Star Angel* comes in a fabulous space-themed picture sleeve. Trystan is optimistic so far that the business will succeed. "I've had such good feedback from residents and other retailers," he tells me. "It's my first shop, but we had a fantastic first Christmas and I'm very positive." He should be – it's a great store.

3 LUCKY SEVEN

The 73 bus is my best bet for heading up to Stoke Newington from Angel. Stoky is the epitome of urban gentrification (there's even a debate about whether it's 'Stoky' or 'Stokie'), once the hidden gem beloved by 90s media types, now a full-on Notting Hill pretender with even a branch of Whole Foods to its name. Lucky Seven has been in Church Street for eight years and is home to 12-15,000 records. Yes, it's that sort of place, where a rummage can take you all day if you're doing it properly. The newly arrived stock and likely-to-shift-sharpish stuff is in the front of the shop, while the back room is a mountain-scape of the interesting and largely unloved. After some Johnny Mathis? You'll likely find it here, but that's not to say that's all there is. I find some vintage Mantronix, lots of 70s and 80s pop, a surplus of 10cc, some Marty Wilde and lots of interesting soundtracks. Exploring still further, a cautious trip down a dark staircase reveals a basement crammed full of dance and old-school. There's some interesting disco and soul, but in truth I can rarely be bothered to wade through acres of white-label discs, although a punter with more determination than me has a huge pile by his feet he's been pulling from the racks, so I sense I'm going to be the loser here. Jason Gore estimates he has 12-15,000 records on site, with more coming in every day. He's been trading here for eight years (and before that, was based in Dalston) and says it hasn't always been easy. "Running a self-funded small business can be tough," he tells me. "There's a particular pressure on rents in this area, but I'm getting through it and have some very loyal customers. Plus, vinyl has had a steady growth of interest again in the past 10 years." Jason manages a broad base of genres, which matches his own interest in records, but admits classic soul and dance keeps on selling steadily and, perhaps, strongest. He doesn't carry any new discs, but spends a lot of his time searching out new stock. Inevitably, I find plenty of it to relieve him of. If it's a day of deep cratedigging you're after, this is probably the pick of the bunch in this part of London.

[Unfortunately, as we went to press, reports were circulating that Lucky Seven is set to close and the shop has been put up for sale as the aforementioned gentrification of the area continues.]

Lucky Seven has been in Church Street in Stoke Newington for eight years and is home to around 15,000 records

4 KRISTINA

Having traded for about five years, this house and dance specialist actually carries a lot more than you might imagine. True, there's a lot here from those genres that's carefully catalogued and nicely housed in the slick, wood-panelled setting so beloved of these types of retailers (none of this would look out of place in an edition of *Wallpaper*), but if these shops can sometimes pass their decorating budgets onto customers in over-inflated pricing, Kristina proves an exception to that rule. The genre-specific stock is graded fairly and will set you back accordingly. I pick up a wealth of classic soul (Anita Baker, Stevie Wonder's under-loved *Characters* and the barely remembered Terri Wells). In the discount boxes on the floor, I discover a wealth of rock and pop, with much of it in excellent shape, including one of my finds of the day: Kylie Minogue's 1995 12" *Where Is The Feeling?* . The picture-sleeve looks as fresh as the day it was likely purchased from a branch of Our Price or Tower. The feeling is one of smug satisfaction, Miss Minogue.

Top five

1 DON'T YOU WANT ME?
All of the stores I visited will take your spare records off you, but admit capacity issues make many more wary about accepting items that they won't easily sell. Be prepared for rejection if you've a scratched copy of *No Parlez*, it won't be the only one they'll have been offered.

2 MONEY, MONEY, MONEY
All of the stores here take cash and cards, but depending on how much you're buying, it will cost you. These shops typically carry a surcharge if you're not spending more than £10.

3 LOVE AND UNDERSTANDING
One retailer I spoke to had just picked up a mint vinyl copy of a Belle And Sebastian album at a local charity shop (I'll let you guess which one). I found loads of decent charity stores on this trip and a good selection of vinyl in many, especially around the wealthier areas. This is where your copy of *No Parlez* needs to go! Someone will want it (and I have my own cherished copy, thanks).

4 LONDON TOWN
There aren't exactly loads of decent fairs in this neck of the woods. The regular Old Spitalfields Market to the east is the only one of note, but it's worth keeping an eye on listings for new ones (recordfairsuk.co.uk is the most reliable site, in my experience). The Spitalfields event is on the second Saturday of each month.

5 WE CAME TO DANCE
Alexandra Palace (AKA The People's Palace) is definitely worth a visit while in the area and was the first home of the BBC's TV service (it started in 1936). The Palace has since played host to legendary shows by the likes of Led Zeppelin, The Stone Roses and Arctic Monkeys. More central is Sadlers Wells, close to Atomic and the Essex Road branch of Flashback, where there's a brilliant programme of modern dance playing all year round.

5 FLASHBACK (CROUCH END)

Opening in 2006 on the site of the still-remembered Listen, this is the smallest branch of Flashback, but is worth a look-in if you're in the area. The vinyl dominates here, as in the other stores, but this is in many ways a skim through the chain's core range, with no room for the bargain basements or hard-to-shift stock that often gets my pulse racing a bit faster. I don't have any struggle finding things to buy, mind. Justin Timberlake's *FutureSex/LoveSounds* is the only album of his I don't own on vinyl and sets me back just over £20; there's a copy of The Pretenders' *The Singles* collection from 1987 with its poster intact and I plug another gap in my Elton collection (there are still some, even after that trip to Marseille). This time, it's a near-mint copy of the first issue of *Tumbleweed Connection* from 1970 and I snap up this concept album, sharpish. Each of these branches of Flashback (there's a third in Shoreditch I featured in issue 8) has its merits, and all three maintain the brand's (and label's) deserved reputation for fair pricing and interesting finds. Who wouldn't bet on a fourth branch some time soon?

6 AUDIO GOLD

Balancing its core business as a hi-fi specialist with a wide range of records, Audio Gold is celebrating 25 years of trading and is housed in one of those classic old high-street-style stores that you'll likely remember from your youth, before the mega-brands made everything so drab and uniform. "People know us as a hi-fi shop and bring in lots of vinyl," the store's Robin Brunson tells me. "It's often older people downsizing, but with the resurgence of vinyl, there's always an air of unpredictability about what we'll get. Younger people love the obscure indie stuff, of course, but we also can't get enough copies of *Rumours*, either." Robin tells me that the store had received an unusual walk-in, with someone wanting a tidy sum for a copy of the White Album with a pressing number in single figures! "It was genuine, but in a filthy state – almost unplayable, to my mind – so we didn't take it in the end," he says. "I imagine he took it elsewhere to try to auction it off."

Reggae does very well for the store and the racks are packed with lots of new releases, with a sizeable second-hand section to the side. "The margins aren't great on new vinyl," says Robin, "but it sells okay, so we carry a decent range." Many customers come in to buy a turntable and then look to build their vinyl collection on-site, too. One fabulous feature, which I haven't seen replicated elsewhere, is the section where all the 7" singles are assembled by their respective years and not by artist or genre. It's a neat touch and illustrates the necessary eclectic interest required if you're going to be a serious singles collector like me. I source some interesting finds, including Christine McVie's *Love Will Show Us How*, an Old Gold pairing of Spandau Ballet's *True* and *Gold* in a poorly picked picture sleeve and Icehouse's *Taking The Town*. Robin adds that their Black Stuff Fridays – which are an opportunity for Audio Gold to offload stock that isn't shifting, with many free racks where punters are invited to make a donation – can throw up unintentional bargains.

Alongside the children's records that are routinely handed out to youngsters dragged in store by their parents, it all adds up to one of the friendliest, most community-oriented shops I've ever visited. Across two disjointed days of traffic-and-transport challenge, I only make six of the eight stores I intend to visit. The final two – The Little Record Shop and Alan's Records – get a drive past, but operate a patchy weekday opening programme. I'll cover them when I look at the North West of the capital. The vinyl treasure has been worth the stress, but I have another impending worry: the removal firm is due at home the following day, ahead of our relocation to Norfolk. Ever imagined how easy it is to pack up 20,000 records? I'll keep you posted... ●

The removal firm is due at home the following day, ahead of our relocation to Norfolk. Ever imagined how easy it is to pack up 20,000 records?

The Trip

Getting there

The perils of parking and getting around London in a car make this a particularly tricky trip to cover off in a single day if you aren't a local. My advice is to parcel it into manageable portions, with the Stoke Newington and Angel shops being nicely situated for ticking off in a joint visit. As ever in London, the public transport options are there, but you'll need a clear route set out in your mind, with most of these stores best served by a bus schedule. Make sure you get an Oyster card or Travelcard, as buses won't allow you to use cash onboard. Weekend visits make more sense if you're taking the car, as parking restrictions are lighter – although avoid the North Circular if you can, as the queues can be monumental.

DIGGING FOR VICTORY

Mark O'Shaughnessy recalls mid-winter sprees in the States, where Black Gold, chance encounters and potential trouble were never far away

The bitingly cold late-January weather in the UK at the time of writing simply serves to remind me of warmer times gone by (during the early-to-mid 1990s, to be exact) when I used to spend the whole of the month of January on road trips digging up the Black Gold in The Sunshine State of Florida over in the US of A. Often, my companion on those January trips was long-time black-music wax peddler Mark Wimmers, and we used to jet into Miami airport, pick up our ride at the rental depot and set off on a three-week tour of that vast State, often driving overnight in-between cities in order to be there when stores, thrifts and fleas were opening.

On one such winter trip, we ended up in a complete and total pickle from which we were lucky to escape in one piece. One evening, mid-dig, we found ourselves on the outskirts of the Miami Beach district, where we'd already spent a long day in and around the record stores and fleas in the area.

Being high summer over there, it was still light at around 10pm as we pulled into a chicken shack just off the main drag to fill up on carbs, protein and cheap beers. As we stood in line to fill our plates at the self-service counter, a guy behind us in the line in his mid-to-late 30s struck up a conversation with us, after hearing our accents. He seemed interested in our record bags (which we always carried slung over our shoulders, containing our valuables, which we could never leave in sleazy roadhouse motels). We told him we were record dealers and gave a brief outline of what we did.

He then proceeded to invite us back to his house, because he wanted to sell his "rekkids" and said he lived just a few blocks away. So we followed our new friend into the car park, where he jumped into a beat up Olds and sped off.

At this point, we should've just jumped into our hire car and driven away. But we didn't. The lure of the Black Gold was too strong, so we dutifully tailed our new friend for the eight minutes or so it took us to reach his ground-floor apartment in a distinctly unsalubrious street in an already sleazy neighbourhood. It was now almost midnight, yet still we saw no potential problems.

TAKE A CHANCE

Chance meetings like these were in no way uncommon for us on US road trips. In fact, these were often the kind of encounters where we'd land our most lucrative finds – so we actually welcomed this kind of invite.

So, there we were in this guy's lounge, leafing through these wooden boxes of records, happy as can be. Lots of local-label soul/funk 45s on FL labels like TK, Dade, Glades, Alston, etc, and some very clean Latin/salsa LPs, local hip-hop… nothing incredible, but mostly easily saleable gear.

This guy is a drug dealer. He's selling out of his parents' crib while they're up in bed; these records probably belong to his mom and pops, too…

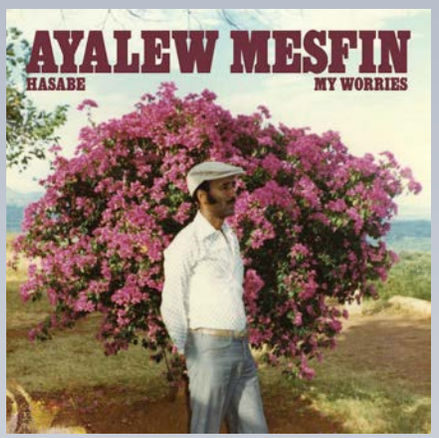
He'd specifically asked us to take our shoes off upon entry (a very common practice in the States) and also to keep the noise down, as his wife and daughter were apparently asleep upstairs in bed. Anyway, the boxes kept coming and I couldn't help but notice that the front door kept going (it was almost 1am by now), and he'd regularly disappear out of the room for a couple of minutes at a time – no longer – before coming back into the room where we were sat. Alarm bells suddenly started ringing in my brain. I discreetly elbowed Mark W in the ribs, then whispered in his ear during Jose's next 'front door foray': "This guy is a fucking drug dealer. He's selling out of his parents' crib while they're up in bed; these records probably belong to his mom and pops, too." There was no wife and daughter, it seemed. What to do? Make our excuses and leave sharpish, or…

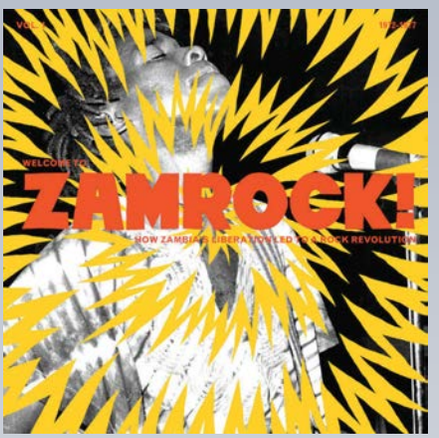
Now, as I've hinted at in previous columns, fear was not on the agenda and the adrenaline was surging through my veins. So we did what any other fearless, madcap international record excavators would do. We hastily struck up a deal for the wax, extricated our cash roll, paid the man, and walked calmly out of the much-frequented front door with four boxes of high-quality USA vinyl under our arms. Well, to have done anything different would have been unthinkable, right? ●

Mark O'Shaughnessy is the owner of Bath record shop Resolution Records and has been a professional record dealer since 1993

Now-Again

Chris Parkin meets the Now-Again reissue imprint's founder and president, Egon, to discover how, through deep knowledge, research and real-world detective work, he's masterminded an eclectic catalogue of releases with a truly global focus…





A few years ago, Now-Again label founder Egon (real name: Eothen Alapatt) learned that long-forgotten Ethiopian musician Ayalew Mesfin was living in Denver, Colorado. So Egon tracked him down, gave one of Mesfin's 70s funk tracks to hip-hop producer Oh No to sample, and one thing led to another. Mos Def rapped over it, the track ended up on a TV ad and, in January, Now-Again released the first-ever compilation of Mesfin's music via subscription service Vinyl Me, Please. This means Mesfin's music is now being discovered by tens of thousands around the world. Talk about a snowball effect.

Not many people would go looking for a missing Ethiopian funk musician in Denver, but Egon is a musical sleuth with a knack of sniffing out things the rest of us didn't know were lost in the first place.

"The records lead to the people and the people lead to the stories, which is what I'm all about," Egon explains. This vocation for hunting down records and their histories is something he picked up from his first musical love: hip-hop. He discovered that hip-hop samples, such as Main Source's use of Vicki Anderson's *In The Land Of Milk And Honey* on *Live At The Barbeque*, open doors to other worlds.

"It's like, so the Power Of Zeus record is being sampled by all my favourite producers for its drum breaks," Egon says. "So what does the rest of the record sound like? Then: Oh, Power Of Zeus came out on Rare Earth's label. What else is on that label? As you dig deeper, you find locally and privately pressed records with the same style of music you're looking for, but in quirkier, more idiosyncratic forms. Not only is it incredible, but no one's ever heard it."

Following his hip-hop and sampling obsession through to its logical conclusion, Egon wound up as general manager of underground hip-hop label Stones Throw in the early 2000s, working with sampling oracles Madlib and J Dilla. After releasing a collection of rare funk tracks on the label, he decided to launch Now-Again.

FEW WOULD LOOK FOR A MISSING ETHIOPIAN FUNK MUSICIAN IN DENVER, BUT EGON HAS A KNACK FOR FINDING OUT THINGS THE REST OF US DIDN'T KNOW WERE LOST IN THE FIRST PLACE

Since 2002, Egon has dug deep to reissue music by India's premier 70s rock band Atomic Forest, a series of albums by Zambian psych-funk (or Zamrock) bands and many more records with incredible stories, such as *Texas Thunder Soul* by music teacher Conrad O. Johnson's high-school funk superheroes Kashmere Stage Band.

Whether it's a spiritual jazz record by Bubbha Thomas & The Lightmen or Mesfin's hard-hitting Ethiopian funk, the story is always paramount.

"I've spent nearly 20 years trying to figure out how to articulate a musician's past," Egon says. "I go in and ask, what was the point of the movement it came out of? With Mesfin, it was about delving into modern Ethiopian music and finding out what happened to Ethiopia in the 20th century. With Bubbha Thomas, it was about political activism and what jazz meant when it became this revolutionary thing. These stories stick with me for a long time." ●

Jimi Hendrix

BOTH SIDES OF THE SKY

EXPERIENCE HENDRIX/LEGACY RECORDINGS

In the two years before his tragic death in September 1970, Jimi Hendrix was in a transitional period in terms of his musical direction. Still obliged to work within the restrictions of the power trio – once the perfect showcase for his pyrotechnics, now a format he was rapidly outgrowing – he was building his own studio while committing a wealth of jams, demos, complete songs, riffs and fragments to tape. Luckily for us, since 2010, Jimi's sister Janie and producers John McDermott and Eddie Kramer have presided over a trilogy of releases gathering together the best unused tracks in the vault. *Both Sides Of The Sky* – released as a numbered 180-gram 2LP – presents 13 studio recordings made between 1968-70 (10 previously unreleased) and completes the trilogy begun with *Valleys Of Neptune* and 2013's *People, Hell And Angels*. Many tracks here feature the stripped-down funk of his Band Of Gypsys, Billy Cox and Buddy Miles, but it's the cameos that make this more a rounded exploration of how Hendrix's music and studio experimentation evolved.

In terms of highlights, opener *Mannish Boy*, taken from the first recording session with Cox and Miles in April 1969, is a funky, up-tempo reworking that captures Jimi on lightning form. From December the same year, *Lover Man* shows how far the trio had developed as they prepared for their Fillmore show. There's insane energy in this stab at a Hendrix fave; it cheekily incorporates the *Batman* theme tune and the solos positively detonate in your speakers – an incredible mix of improvised rhythm-and-lead guitar that recalls his incendiary Monterey *Rock Me Baby* performance. These are followed by a slow-burning 1969 studio version of Hendrix live favourite *Hear My Train A Comin'* with Mitchell and Redding. Fed through his *Voodoo Child (Slight Return)* filter, Jimi's killer guitar sound ranges through his effects arsenal, with spectacular use of cocked-wah vocalisations.

A 1969 session with Stephen Stills yields a pre-CSNY version of Joni Mitchell's *Woodstock* and the enjoyable *$20 Fine*, with Stills on organ and Duane Hitchings on piano. On Guitar Slim's *Things I Used To Do*, Texan slide hotshot Johnny Winter jams with Hendrix, Cox and Dallas Taylor of CSNY, and the interplay will have guitarists' fingers twitching; while the slick, sprawling *Power Of Soul* offers a glimpse into just one of Jimi's many possible futures. Closing oddity C*herokee Mist* is a psychedelic dreamscape with overlapping countermelodies from Jimi on sitar, set against a backdrop of untamed feedback.

Sadly, *Both Sides Of The Sky* is likely to be the last word from the archives (except for live performances). But with its psychedelic R&B and new strains of blues-funk, it's a fitting testament not just to the best guitar player ever, but also to a man determined to fuse together the styles he'd mastered into an exciting, pathfinding musical form. *Owen Bailey*

VERDICT

8/10

Pet Shop Boys

PLEASE/ACTUALLY/ INTROSPECTIVE

PARLOPHONE

So majestic were Pet Shops Boys' first three albums that anyone compiling a Top 10 of their tunes arguably need never listen to anything they released after 1988. Indeed, after this impeccable trilogy they required only one more album, *Behaviour*, before releasing *Discography*, their first, platinum-selling singles collection. More gems lay ahead, but it would always be hard to top *Love Comes Quickly* or *Opportunities*, let alone *It's A Sin*, *What Have I Done To Deserve This?* and *King's Cross*. That's not to mention *Introspective*'s wonderfully camp *Always On My Mind* and the rhapsodic *Left To My Own Devices*. These reissues overflow with bonus tracks, but not all are indispensable: the original version of *Heart* lacks the punch of Andy Richards' *Actually* version, while early, underworked B-sides *A Man Could Get Arrested* and *That's My Impression* haven't dated well. Nevertheless, lurking here are nuggets like *Suburbia (The Full Horror)*, the archly experimental *The Sound Of The Atom Splitting* and the original demo for *So Sorry, I Said*, recorded by Liza Minnelli for her 1989 comeback, *Results*. *Wyndham Wallace*

VERDICT

8/10

LONG LIVE VINYL CHOICE

Fela Kuti

VINYL BOX SET #4 CURATED BY ERYKAH BADU

THE KNITTING FACTORY

The godfather of the groovily propulsive, politicised and inspirational Afrobeat sound made 50-plus albums before his death in 1997, which rather puts the kybosh on the idea of a comprehensive vinyl collection. Instead, we get a fourth seven-album box set from New York's Knitting Factory label that, like previous Fela Kuti collections curated by Brian Eno, Ginger Baker and Questlove, re-contextualises moments from Kuti's rich back catalogue. Erykah Badu is the controller this time around, selecting idiosyncratic cuts from the Nigerian musician's diffuse career. Although there are two later albums included – 1984's *Army Arrangement* and 1992's *Underground System* – Badu's chosen records are mostly from a period during which the classic Afrika 70 line-up helmed things and Kuti wigged out with fizzing Rhodes solos, skronky sax and imperious showmanship. It doesn't get much better than 1976's *Yellow Fever*, fleet-fingered instrumental *Dog Eat Dog* or the defiant *Coffin For Head Of State*, about the death of Kuti's activist mother. With insight provided by personal essays and written commentary, this set is another good jumping-in point for those only casually acquainted with Fela Kuti's music. *Chris Parkin*

VERDICT

8/10

LONG LIVE VINYL CHOICE

John Williams

STAR WARS EPISODE IV

WALT DISNEY RECORDS

John Williams' iconic score for the first part of George Lucas's cinematic phenomenon remains beloved, and to mark the film's 40th anniversary, Disney Music Group has created a stunning leatherbound boxset that enables the listener to immerse themselves into the London Symphony Orchestra's timeless performance like never before. The package itself features three heavyweight 180g LPs – the first two contain the remastered soundtrack, while the third brings an additional pressing of *The Last Battle* – better known as the Death Star trench run to most of us – with a very cool little twist. Shine a torch at the record as it plays and a hand-etched hologram of the Death Star appears, floating above the turntable. Also included in the package is a 48-page hardcover book featuring previously unseen photos of the production and recording sessions, creating a sumptuous love letter to a legendary score. The only catch? That £100-plus price tag. *Josh Gardner*

VERDICT

9/10

Ringo Starr

RINGO/ GOODNIGHT VIENNA

COMMERCIAL MARKETING

Ringo's first proper rock solo album is notable for many reasons, not least for the fact that all three former Beatle bandmates appear with him in various configurations, as well as four fifths of The Band, plus Marc Bolan. Lennon gets the ball rolling with the tongue-in-cheek opener *I'm The Greatest*, Starr's co-write with George Harrison on *Photograph* remains a charming singalong and Robbie Robertson et al provide the country hoedown backing on the rollicking *Sunshine Life For Me (Sail Away Raymond)*. McCartney weighs in with the typically whimsical *Six O'Clock* to round out Starr's best solo outing. There's a little drop-off in quality on its 1974 follow-up *Goodnight Vienna*, but plenty to recommend it. Lennon's rocky title track stands out, as does the New Orleans swing of Allen Toussaint's *Occapella*. The silliness of the Elton/ Taupin-penned *Snookeroo* is similarly hard to resist. Both reissues are available on 180g vinyl. *Steve Harnell*

VERDICT

8/10

LONG LIVE VINYL CHOICE

Idlewild

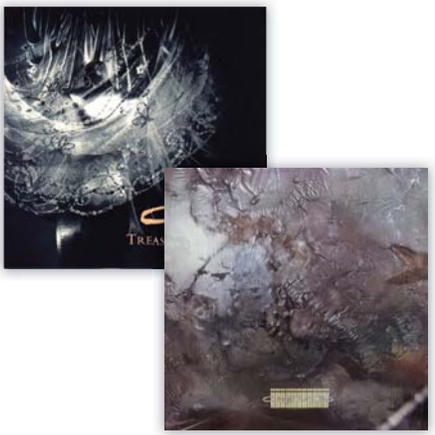
HOPE IS IMPORTANT/ 100 BROKEN WINDOWS

MUSIC ON VINYL

While Idlewild's debut album, *Hope Is Important*, fizzed with distorted guitars and punk energy that saw them closer in spirt to Seattle than their native Glasgow, it was on the seriously underrated follow-up *100 Broken Windows* that they first demonstrated deeper talents. Early signs of Roddy Woomble's gift for wistful romantic anthemics, that would lead him to a later career as a folky solo artist, is evidenced on *Roseability*, *Mistake Pageant* and the yearning *Bronze Medal*. Indeed, there's not a wrong turn on *100 Broken Windows* and, with the benefit of hindsight, it stands as a fork in the road that saw Woomble and co continue the journey into more mature considered territory on 2002's *The Remote Part*. Served up here on slabs of heavyweight 180g vinyl by MOV, these are a pair of essential releases by a band so much more nuanced than their 'indie-punk' pigeon-holing suggests. *Gary Walker*

VERDICT

8/10



Cocteau Twins

HEAD OVER HEELS/ TREASURE

4AD

It's hard to believe these albums, separated by only a year, were made by the same band. In a sense, though, they weren't: 1983's *Head Over Heels* – which followed debut *Garlands* – came after original bassist Will Heggie's exit. *Treasure* added multi-instrumentalist Simon Raymonde, and with him came a more cultivated, melodic approach. *Head Over Heels*' pleasures are qualified: primitive drum machines boom aggressively throughout and Guthrie's guitars are dirty, almost crude, as on the post-punk *In Our Angelhood*. But Fraser's vocals offer power and effects soften Guthrie's punch with velvet on *Sugar Hiccup*. *Treasure* intensifies the technique: Fraser whoops joyously on both *Ivo* and *Lorelei*, while *Pandora* makes perfect, soothing sense of Fraser's gobbledygook lyrics. Furthermore, *Cicely*'s dreamy vocals and blurred guitars left a dramatic map for sonic adventurers and shoegazers to follow. Treasure indeed… *Wyndham Wallace*

VERDICT

8/10

Arcade Fire

REISSUES

SONY

Sony's reissue programme turns its attention to Canada's art-rock giants with this limited-run set of 180g vinyl reissues of their first three albums, in luxury packaging – *Funeral* (2004), *Neon Bible* (2007) and *The Suburbs* (2010). The latter pair are destined to forever divide fans and critics, with the darkly self-regarding *Neon Bible* seen as either majestic and epic, or perversely overblown; and the sprawling *Suburbs* sophisticated and dreamlike, or a dissolute, meandering wrong-turn. *Funeral*, on the other hand, is rightly lauded as one of the greatest records of the 2000s – and its spine-tingling brilliance remains undiminished from start to finish. Its anthemic trio of *Neighbourhood #3*, *Wake Up* and *Rebellion (Lies)* are glowing lightning bolts which still have enough raw, emotional firepower to leave audiences filing out of arenas red-eyed, throats torn to pieces; and when you hear all three LPs together, both sequels – for all their merits – just seem further diminished by the ever-longer shadow cast by their predecessor. *Owen Bailey*

VERDICT

8/10

Ginger Wildheart

GHOST IN THE TANGLEWOOD

GRAPHITE RECORDS

As frontman for undervalued Britrockers The Wildhearts, Ginger Wildheart has been responsible for no end of ingenious guitar-driven earworms. Yet for all the punky rawk'n'roll, he also has an uncanny ability to capture the sweetest melody. It no doubt stems from his love of country music and folk – reflected throughout the compelling *Ghost In The Tanglewood*. Starting as a Pledge campaign, with all profits donated to The Samaritans, Ginger says: "The songs largely deal with the traditionally taboo subject of mental-health issues… I find relief in this music and hope the songs bring a similar comfort to the listener." This relief can be found in the mass singalongs of *Paying It Forward*, *Golden Tears* and *The Reaper*, while more melancholic moments such as *Minus You* and *Don't Say Goodbye* offer a haunting serenity. *Dan Biggane*

VERDICT

8/10

The Decemberists

I'LL BE YOUR GIRL

ROUGH TRADE

Despite arriving after a hiatus, the folk-rock of The Decemberists' 2015 album, *What A Terrible World...* sounded a little *too* familiar. Seemingly aware of this, the band have brought in a new producer, John Congleton (St Vincent, Lana Del Rey) and bought some new synthesisers, too. In the words of frontman Colin Meloy: "We wanted to free ourselves from old patterns." Whether they've entirely succeeded is a moot point, principally because Meloy's writing is so rooted in traditional patterns, as eerie story song *Cutting Stone* demonstrates. Nonetheless, there's a Roxy-influenced pop sheen that's new and, beyond the odd alarming moment where The Decemberists sound like a Decemberists-influenced band who've lately discovered The Killers, notably on the glam stomp of *We All Die Young*, largely effective. For collectors, there are white-vinyl and orange-vinyl versions and an Exploded Edition deluxe boxset. *Jonathan Wright*

VERDICT

7/10

Car Seat Headrest

TWIN FANTASY

MATADOR

In the Bandcamp-approved one-man cottage industry incarnation of his Car Seat Headrest moniker, Will Toledo pumped out lo-fi material at a rate of knots that put Ty Segall to shame. With CSH now a full-band affair, Toledo is gradually re-recording parts of his back catalogue in a more expansive form. *Twin Fantasy* is a wholly reimagined reworking of his 2011 cult favourite of the same name. The skewed doo-wop update *My Boy (Twin Fantasy)* and *Mutations*-era Beck acoustic strumalong *Stop Smoking (We Love You)* both impress, as does the sprawling 13-minute epic *Beach Life-In-Death*, a Strokes-y unloading of emotional baggage. The 16-minute *Famous Prophets (Stars)* is similarly ambitious."Give me Frank Ocean's voice and James Brown's stage presence," Toledo sings on *Cute Thing*, a crackling indie-rock thumper that proves he's got the songwriting angle covered, at the very least. *Steve Harnell*

VERDICT

8/10

Ty

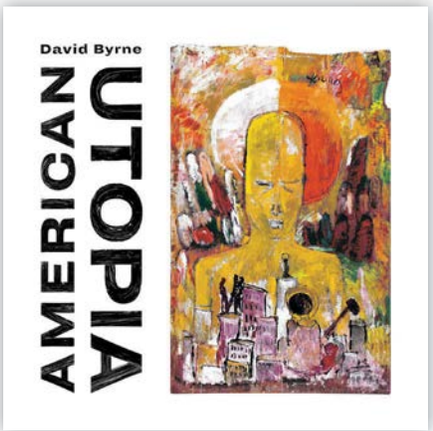
A WORK OF HEART

JAZZ RE:FRESHED

Brixton native Ty has been mining an academic knowledge of hip-hop for 20-odd years. However, this fifth record begs the question whether all of this rose-tinted retrospection is enough to make him stand out. The ubiquity of the jazz, funk and soul reference points seems to rebel against their continued dilution in the genre: *Somehow Somewhere Someway* utilises jazz flute, horns and an orchestral depth, distils it and packs it neatly into a track which includes a minute-long spoken word by The Last Poets' Umar Bin Hassan, and glances back into the sonic roots of hip-hop. Although production is great throughout, the LP is littered with clunky rhymes trying to make sense of complex topics ranging from racism to depression, which don't quite land. His press release claims that Ty "elevates" hip-hop in a manner "akin to Kendrick Lamar and Kanye West". Although excellent in places, the album never comes close to finding the nuanced socio-political commentary, or radical forward-thinking that the likes of Lamar manage with such ease. *Sam Willis*

VERDICT

6/10



David Byrne

AMERICAN UTOPIA

NONESUCH

David Byrne's spent his last three albums collaborating with, respectively, Brian Eno, Norman Cook and St Vincent, but while he manages to market every record with which he's involved as a brave, new, artistic challenge, he remains unmistakably him. *American Utopia*, his first solo album since 2004, is no different, inevitably dominated by his distinctive voice and full of typically idiosyncratic lyrics, including: "The brain of a chicken/ And the dick of a donkey" (from the joyous, faintly Caribbean *Every Day Is A Miracle*). The percussive *Here* pairs him with experimental electronica musician Daniel Lopatin (aka Oneohtrix Point Never), who's also behind the album's other exploratory track, *This Is That*; but the rest, co-written with Brian Eno, is far more accessible, especially the witty, pounding *I Dance Like This* and *Everybody's Coming To My House*'s dry, acoustic funk. The 'head' may be aging, but he still talks the talk, and walks the walk as well. *Wyndham Wallace*

VERDICT

7/10

Goat Girl

GOAT GIRL

ROUGH TRADE

While the current state of Albion and, a kind of fretful worrying over its place in the world, may be all too familiar to anyone with a few years on the clock, how does it seem to those not even old enough to remember when things could only get better? The debut offering from south London quartet Goat Girl offers clues, and its millennial/Gen Z perspective doesn't make for comfortable listening. As covered elsewhere in these pages, it's a song cycle that loosely tracks what it feels like to grow up in 21st-century Britain. In short, Goat Girl are cross, as detailed in songs that are short, sharp and satirical, and come across as ruthlessly edited rather than truncated. The direct and unsettling imagery of frontwoman Lottie's lyrics – "Touch my body, touch my soul/ Touch that deep and disused hole," she howls on *Country Sleaze*, one of several moments where she makes you think of PJ Harvey – mirrors what's going on musically.
A magnificently precocious debut. *Jonathan Wright*

VERDICT

9/10

Suuns

FELT

SECRETLY CANADIAN

There's a simultaneous feeling of vastness and minimalism that opens Suuns' fourth LP. *Look No Further* combines a groggy, drum-driven hip-hop beat with an odd, slightly creepy, rolling melody as it crawls forward, resembling early Beck clashing with a mid-tempo Death Grips. It sets the tone for an album that feels wide open, an unrestricted exploration that doesn't seem especially concerned by genre or convention as it snakes between lo-fi, pop, industrial ambient, electronica and unclassifiable, oddball esoterica. Tracks such as *Watch You, Watch Me* absolutely hurtle forward and it's in these moments that the album feels as though it's bursting with ambition and perpetually propulsive. It might make for a stylistically varied, and occasionally incoherent, record, but much like *Kid A* – which it feels very closely linked to – its seamless ability to crowbar in a melody beneath heavy drones and beats remains mightily impressive. As a result, it feels loaded with pay-offs. *Daniel Dylan Wray*

VERDICT

8/10

Moby

EVERYTHING WAS BEAUTIFUL, AND NOTHING HURT

LITTLE IDIOT

To many, Moby's 15th album will prove a relief. Having vented his spleen, he's ready to unwind, and, unlike 2016's *These Systems Are Failing* and 2017's *More Fast Songs About The Apocalypse* – which explored his radical punk roots – his latest nods to the blockbuster styles of 1999's *Play* and 2002's *18*. Panoramic opener *Mere Anarchy* overflows with lush synths, its expansive tone more regal than anarchic, and *The Ceremony of Innocence*'s rolling piano lines and apocalyptic synths are no less commanding; while *The Sorrow Tree*'s sparkling pop recalls Goldfrapp's sleek, disco excursions. His mood, though, is otherwise often sombre: he sounds perplexed on a reworking of gospel staple *Like A Motherless Child*, while *The Last Of Goodbyes*, with its quiet, falsetto vocals, acoustic guitar and muffled beat, hints at Radiohead. *Welcome To Hard Times*, however, could have fallen off a late-90s chillout compilation. *Wyndham Wallace*

VERDICT

7/10

The Breeders

ALL NERVE

4AD

Here's a mouthwatering prospect for indie-rock fans – not only have The Breeders returned with their first album in a decade, but they've done so with the same line-up that brought us the seminal *Last Splash* from 1993. There are few signs of ring rustiness and they hit the ground running with a duo of sprightly two-minute calls to arms, the darkly dramatic *Nervous Mary* and the terrific riff-laden grind of *Wait In The Car*. Few tracks outstay their welcome on a lean 11-song collection that clocks in at just 34 minutes. The introspective *Spacewoman* ebbs and flows nicely and *Dawn: Making An Effort* is a slice of shoegazy wistfulness.
A scene-stealing turn from drummer Jim Macpherson provides the album's highlight – a cover of Amon Düül II's *Archangel's Thunderbird* – on a record that feels nicely paced throughout. No new *Cannonballs*, but occasional flashes of impressive firepower, nevertheless. *Steve Harnell*

VERDICT

7/10

Gwenno

LE KOV

HEAVENLY

Not content with speaking largely in Welsh on her last album, Gwenno now takes on the even rarer language of Cornish on her follow-up. However, while the language may remain impenetrable to most, the sonic lexicon of the album feels immediately warm and familiar. The record's dreamy Broadcast-like psych pop has a flowing, immersive and comforting presence from its introspective opening moments. The textures are infinitely rich, as swirls of keys merge with the hum of the bass to create a cloud-like ambience that further adds to the floating nature of Gwenno's already lush vocals. There are slight nods to the cosmic sounds of 1970s Germany in the driving rhythms and infectious melodies, but it avoids the trappings of feeling nostalgic or repetitive, instead managing to create a dream-like soundscape that moves forward in an all-encompassing manner. This will almost certainly be the greatest Cornish-language pop record that you will hear all year.
Daniel Dylan Wray

VERDICT

8/10

Editors

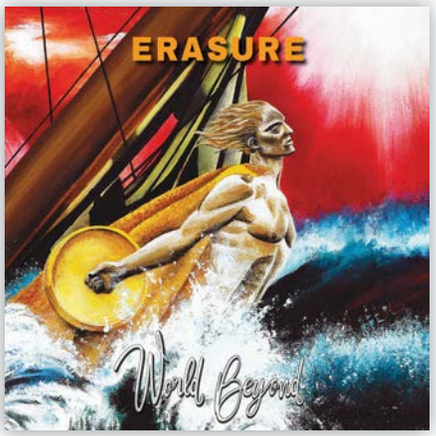
VIOLENCE

PLAY IT AGAIN SAM

Ever since their debut *The Back Room* and follow-up *An End Has A Start* helped establish Editors as indie's dark knights of the mainstream in the mid-to-late 2000s, Tom Smith and co have experienced turbulent times and released a string of albums best described as 'fair to middling'... So, where are Editors at with their sixth offering? Well, as suggested on the exhilarating lead single *Magazine*, the band are in anthemic mood and this is echoed on a number of standout moments. From the muscular bombast of *Hallelujah (So Low)* to the rousing *Darkness At The Door,* via the sombre, synth-pop of title track *Violence* and the haunting *No Sound But The Wind*, Editors have emerged with an album that embraces both the dark and light side. *Counting Spooks* proves to be a wonderful and grandiose affair, that combines both the atmosphere of *Disintegration*-era Cure with Bowie histrionics... a nice slice of electronic melodrama that sets things up neatly for album closer *Belong*. Ultimately, this nine-song set is a strong return to form from Birmingham's brightest purveyors of gloom pop. *Dan Biggane*

VERDICT

7/10



Erasure

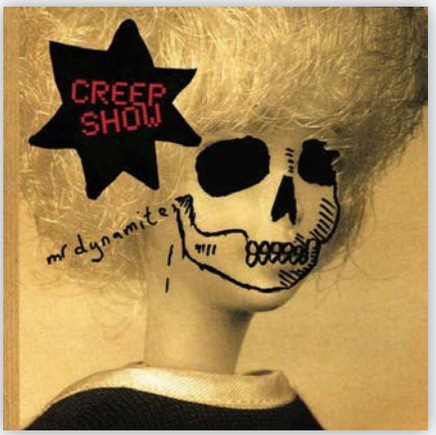
WORLD BEYOND

MUTE

The recent trend for orchestrating pop and rock music has thrown up mixed results – from the questionable (Elvis and Aretha with the Royal Philharmonic) to the tasteful (Midge Ure's *Orchestrated*) and unexpected (Sophie Ellis Bextor's forthcoming *Orchestral Greatest Hits)*. To their credit, Erasure have gone the extra mile here. *World Beyond*, a collaboration with the Brussels-based post-classical Echo Collective is a bold reinvention of their 2017 album *World Be Gone* and no mere retread with added strings and brass. Andy Bell has re-recorded his vocals from the original album, making them gel nicely with these recontextualised arrangements. The pulsing electro of the title track is replaced by a harp and chamber orchestra, with Bell given plenty of space in the mix to wring every drop of emotion out of the track. Equally impressive is the mournful *Still It's Not Over*. Let's use this album as a textbook for future classical makeovers, please. *Steve Harnell*

VERDICT

8/10



Creep Show

MR DYNAMITE

Creep Show is a collaboration between John Grant and Wrangler (the electro project of Cabaret Voltaire vocalist Stephen Mallinder and producers Phil Winter and Benge). The former brings his wayward sense of humour and affecting voice; the latter, a fearsome array of analogue and modular-synth sounds, soaring arpeggiators, eerie vocal effects and beautifully processed classic drum-machine hits. The results? Wilfully strange, dark sci-fi-tinged electro with attitude to spare. Opener *Mr Dynamite* sets the tone, coming on like a macabre counterpart to Grant's own *Pale Green Ghosts* destabilised by FX-soaked vocal loops and snippets. The warped voices continue across the plodding synth-funk of *Modern Parenting*; the vaguely *Windowlicker*-esque *Tokyo Metro*; the disturbing *K Mart Johnny*; the vocoder-lathered *Pink Squirrel* and onwards Instrumental *Fall* is a glacial take on Kraftwerk, while *Safe And Sound*'s crisp basslines and Moroder-esque production underpin a cosmic vocal from Grant that wraps up an at times completely puzzling, often inventive electronic odyssey. *Owen Bailey*

VERDICT

7/10

Genre Hopping Avant-Dub

Dub's genre-melding modern mutations can throw up some fantastic voyages into avant-garde sonic frontiers. But even these are nothing new, as **Chris Parkin** discovers…

Dub music was always the sound of the future. Its discombobulating and playful production technique of stripping everything back and then playing the mixing desk like a grand piano has informed everything from post-punk, disco and trip-hop to techno, dubstep and beyond. And new adherents to dubwise are continuing to do strange futuristic things with the sound first introduced by King Tubby and the gang. With a wonderful nom de guerre to match those of any of the original dub producers, Jamaica's dancehall-inclined Time Cow is just one standout talent among many.

The latest album from Time Cow (aka Jordan Chung) and Gavin 'Gavsborg' Blair's Equiknoxx project, *Cólon Man*, is a high point in modern digital dub and dancehall. Released on Demdike Stare's DDS label late in 2017, it's a sinister and weird record haunted by strange effects, minor cacophonies of clicking and scurrying and the far-off sound of vacuum cleaners.

But it's a playfully odd mutation, too, armed with lethally infectious riddims, digestion-assisting sub bass and song titles that will keep you laughing all the way through, such as *Ceremonial Eating Dog* and *Enter A Raffle… Win A Falafel*. Augustus Pablo's son even provides sweet melodica on the far-out *Melodica Badness*. The duo have already worked with Beenie Man and, if less deranged tracks such as *Sent For Ducklings, Got Ducks* are a sign of things to come, it won't be long until a brave major artist requests their unique talents. You'd be well advised to pick up their increasingly expensive 2016 debut, *Bird Sound Power*, too.

CAPTAIN GANJA AND THE SPACE PATROL IS A SCI-FI TRIP CREATED ON EARLY SAMPLERS – AN EXAMPLE OF WHAT THE ORIGINAL SOUND WOULD END UP INSPIRING

Time Cow displayed a dubbier side on the psychedelic *Yellow And Purple Equals Yurple* track that featured on a split 7" released last year by Bristol's 'outernational sounds' specialists, Bokeh Versions. Miles Opland's label deals in modern dub variants and music that uses the same mixing-board techniques and spirit of messing with your speaker balance introduced by the 70s dub producers. But last year, the label twisted time and space to reissue the 1980 album *Captain Ganja And The Space Patrol* by Brit-dub freaks Tradition. It's an atmospheric sci-fi trip created on early samplers and pitches up somewhere between old dub and new – an early example of what the original sound would end up inspiring.

Bokeh returned to the business of 21st-century dub back in January with the release of *YMFEES* – a collaboration between prolific Greek producer Dimitris Papadatos, aka Jay Glass Dubs (whose recent solo album is a masterclass in how to transform dark techno and shoegazing with those old techniques) and Leslie Winer. A model and poet who's written music with Jah Wobble, Sinéad O'Connor and Grace Jones, Winer would email Papadatos her gruff, deadpan streams of consciousness in response to his scattershot, ricocheting beats and lumbering bass. The two continued until they'd created this otherworldly, claustrophobic and wintry avant-dub record. The very limited vinyl version comes with a double-printed lyric inner sleeve. Be quick about it. ●

FATBOY SLIM

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CONTAINS EXTENSIVE SLEEVE NOTES EXPLORING THE TIMES, THE PRODUCTION, THE IMPACT AND THE LEGACY OF THIS CLASSIC ALBUM.

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The Art *of* The Album

HOW TO BUY CABLES

Cables do more than connect one box to another – they can make or break your entire hi-fi system. **Paul Rigby** offers a few guidelines…

More arguments have been started and have raged for longer, more friends have been lost, more abusive names have been called and more blood has been spilt because of cables than any other piece of equipment that you can possibly associate with a hi-fi system. In fact, all you have to do is wander over to Facebook, enter a hi-fi group, type the lone word 'cables' as a message and then dive for cover as the shrapnel bursts around you.

Why? Because many hi-fi users believe strongly that cables are essential to obtaining the very best sound from your hi-fi, while many more believe that cables are an overpriced con and are used by hi-fi companies to print money.

Cables come in all shapes and sizes but, as we're a vinyl-centric bunch, let's stick to a few relevant examples: the interconnect, the speaker cable and the mains cable. Actually, if you thought the word 'cable' was akin to a literary grenade on social media, typing 'mains cable' will flatten buildings over a half-mile radius…

Furutech's Powerflux Flux Series cables are high-tech noise cancellers

Atlas' Element Integra analogue interconnects are a cost-effective cable buy

LOVE OR HATE?

So what's at the heart of this problem and, as a hi-fi journalist, where do I stand on this matter? Answering the second question first, I love cables. Yet, it wasn't always the case. I used to be as dubious and as suspicious as many on this subject. I'm in a rare and privileged position, though: I can ask lots of questions and request a host of expensive cables from many companies to compare and contrast using my reference system.

Undertaking this and similar research on the matter, I became convinced that cables are not only necessary, but are critical to any properly working hi-fi. The issue with cables is that they look like a simple piece of wire with knobs on. A cable will not feature an on/off switch, plus there are no lights or sockets. It's dumb. It just sits there. It doesn't even have the good grace to hum at you, to tell you that something is going on within. Such inactive beasts are viewed with suspicion. The idea of a cable is to connect one thing to another. This one job sounds simple enough, but it isn't.

BRING THE NOISE

The problem with all hi-fi, not just cables, is noise. Noise is the core of good and bad cabling and, as a concept, is essential to understand if you want to truly 'get' cables. Noise infects all hi-fi components and comes in many flavours. Some of it you can hear, such as mains clicks from your fridge or Wi-Fi static, or signal burbling from your phone. Most noise, though, is there but is tuned out by the brain, so you don't notice it until it's been removed.

This sort of noise masks music. Not all music, of course: the noise I'm taking about is not strong enough to cover everything, just the subtle stuff. Hence, noise in your hi-fi will shorten reverb tails from a struck cymbal; it will make the soundstage (the space ▶

Vertex AQ's Hirez Solfonns include a box housing a mathematically designed noise-breaking 'maze'

A CABLE WILL NOT FEATURE AN ON/OFF SWITCH, PLUS THERE ARE NO LIGHTS OR SOCKETS. IT'S DUMB. IT JUST SITS THERE. IT DOESN'T EVEN HAVE THE GOOD GRACE TO HUM AT YOU, TO TELL YOU THAT SOMETHING IS GOING ON WITHIN. SUCH INACTIVE BEASTS ARE VIEWED WITH SUSPICION

that the music is played in) smaller and more claustrophobic; it will remove emotion from voices; it will remove any indication of effort from a sustained guitar strum… subtle but important information, nonetheless.

The noise itself comes from many areas. A few examples? Your networking router and Wi-Fi extenders produce a masking high-pitched noise; constant micro-movements in and around a wooden floor will travel into your hi-fi; noise is made by the hi-fi itself: its capacitors, the transformers and more.

And as for the mains? The mains supply doesn't just travel from the wall to your kettle, you know. It pulses. It returns back to the plug and the mains source (from your house and also the neighbours in the street). The trouble is, it takes noise from your kettle, your children's PlayStation and the TV back into the mains, which is then stirred into a soup and comes back out to your hi-fi to do terrible things to the hi-fi sound.

You can quickly test this phenomenon yourself. You may have already noticed that, especially in urban areas, music sounds far better in the middle of the night. Why? Because many people are asleep and are not using their gadgets and appliances.

URBAN MYTHS AND TESTS

Top-quality hi-fi design spends just as much time removing noise from itself as trying to sound good in the first place. Actually, it's the same thing. Most people with noisy hi-fi systems are only hearing 70% of their system's potential. A complete waste of money. Hence, if ever we say that a cable 'sounds' good, what we're saying is that this cable has helped to remove so much noise from the music signal that the cable is able to reveal more music – the music that was always there in the first place, which is an improvement in sonics.

As with any piece of hi-fi equipment, there are good and bad cables and while, in general terms, the more you spend on a cable, the better it is, that's not always the case. Hence, reading reviews is a valuable practice.

More urban legends? Some say that cables based on a silver core produce brighter and more strident music than ones based on a copper core. Wrong. Silver is just a better conductor than copper and will do a better job of transferring remaining noise, too (cables are not intelligent. Music? Noise? It's all the same to a cable). If 'silver' cables sound worse in your hi-fi, then your hi-fi is the problem, not the cables.

Also, if you use decent-quality mains cables, grab an audiophile mains block to plug them into, not something from a hardware store that costs a tenner. That cheap-and-nasty block will produce tons of horrible noise, all on its own.

Oriton's Hunter Green interconnects reveal tiny details in your music

BUYER'S RECOMMENDATIONS

Which cables should you buy? Here's a broad selection from three different types and price points. This is just a suggested list, no more. There are lots of others that we've not been able to include, due to space reasons. Prices are correct at time of going to print. ●

INTERCONNECTS

The cables that connect one component to another

BUDGET £0–£100

ATLAS
ELEMENT INTEGRA
PRICE FROM £52.50 PER METRE
WWW.ATLASCABLES.COM
To be fitted to a tonearm with an SME-like DIN plug. Shows the benefits of a low-noise design that allows more detail to flow and greater focus to be had on the music rather than the distortive frequencies.

MID-RANGE £100–£500

ORITON AUDIO
HUNTER GREEN
PRICE £475 PER METRE
ORITON.CO.UK
Hand built at the Oriton factory in South Wales, the cooling aspect of the mid-range is not offensive and falls down to personal taste, but it does provide immense clarity and the revelation of tiny details within a typical mix.

HIGH-END £500+

VERTEX AQ
HIREZ SOLFONN
PRICE £2,261 PER METRE
VERTEXAQ.COM
The cables themselves are not really the star. Instead, it's the mathematically designed noise-breaking 'maze' inside the featured box, producing incredible clarity and a sense of air and space within the soundstage to dazzle the ears.

SPEAKER CABLES

Don't scrimp when connecting your amplifier to your speakers

BUDGET £0-£100

QED XT25

PRICE £6 PER METRE (UNTERMINATED)
WWW.QED.CO.UK
It features a hollow LDPE filler covered by a host of OFC copper of 99.999% purity and provides a low-noise expression that aids both transparency and tonal accuracy.

MID-RANGE £100-£500

TELLURIUM Q BLACK II

PRICE £324 FOR 3M
WWW.TELLURIUMQ.COM
Many cables, at this price point, provide a rather bloomy bass effect which makes the bass sound more like a cloud of noise rather than a single instrument. The Black II adds precision here, plus focused mids.

HIGH-END £500+

ZIRO DISCLOSURE

PRICE £2,100 FOR 3M
WWW.ZIROAUDIO.COM
Uses multi-strand pure silver, specially drawn for the company, Ziro. Clarity, transparency and precision with tonal realism are provided, in spades. Impressive indeed.

MAINS CABLES

Three options for powering up your player

BUDGET £0-£100

RUSS ANDREWS YELLO POWER

PRICE FROM £60
WWW.RUSSANDREWS.COM
Featuring Kimber's woven cable design, the YellO has eight high-purity copper conductors – four live and four neutral – insulated with PVC. During general play, the YellO offers a calming, concise and detailed appraisal of music.

MID-RANGE £100-£500

BLACK RHODIUM STREAM

PRICE £450 FOR 1.7M
WWW.BLACKRHODIUM.CO.UK
Hand built at the Derby-based Black Rhodium factory, this cable offers heaps of detail and is one of the company's best designs. Period. In fact, of all of the more recently released cables in its wide range, this is the best Black Rhodium cable we've heard in the last few years.

HIGH-END £500+

FURUTECH POWERFLUX FLUX SERIES

PRICE £1,746 FOR 1.8M
WWW.FURUTECH.COM
Japanese outfit Furutech's Piezo Ceramic series connector housings are made of layers of carbon fibre. The company's dedication to low noise output means that subtle and fragile frequencies reach the ear easily.

DREAM MACHINES

AVID ACUTUS

REFERENCE MONO SP TURNTABLE

£28,000 *www.avidhifi.com 01480 869900*

In our new series showcasing high-end hi-fi to die for, **Paul Rigby** walks us through the unique design features of Avid's spectacular-sounding Acutus Reference Mono SP turntable…

1 GET YOUR MOTOR RUNNIN'
The large AC Synchronous motor – found in the Acutus Reference SP – drives the Acutus Reference Mono SP

2 ON THE CASE
The casework matches the Reference Pre and Mono amplifiers, also designed by Avid

3 FEEL THE POWER
More than a mere power supply, this large and very heavy beast (it weighs in at 52kg) is actually more like a large integrated amplifier, with a DSP-controlled preamp and a stereo power amplifier

4 STRONG BOND
The problem with the motor is its sheer power and the vibration it creates. Avid have solved this issue by bonding the internal pole-frame assembly to form a whole single structure, to reduce internal vibrations

Arriving with a blend of highly attractive yet meaty-looking metals, the Reference system provides both stunning beauty and rugged individualism… in a slightly scary, 'Is it my imagination or did it move just then?', Transformer-like kind of way.

This ultimate high-torque, twin-belt-drive, two-speed turntable sits on a nicely balanced three-point sprung suspension and utilises a tungsten carbide/sapphire point for the stainless-steel bearing to drive the massive 10kg platter (the entire turntable weighs in at 19kg). ●

REFERENCE
2
3
4
1
BARYTONE
AVID
ACUTUS TURNTABLE

THORENS TD 240-2

AUTOMATIC-PLAY TURNTABLE

£699 *www.thorens.com 01425 460760*

Offering full automatic play, but at a price, **Paul Rigby** looks at the Thorens TD 240-2

While the TD 240-2 from Swiss outfit Thorens does have an automatic mechanism, it's quite a different beast from its cheaper Chinese-made automatic counterparts. Firstly, the build is a whole lot better, with an improved parts selection, plus a wooden plinth that lends the deck a measure of solidity, making the 240-2 look more like a piece of furniture than a budget purchase. There are no extra features, though – no built-in phono amplifier, no USB port or the like.

Let's weigh up a few pros and cons before we proceed. Firstly, the presence of an automatic mechanism in any turntable will inevitably compromise sound quality. The very physicality of the mechanism will impact on sonics, because it will impose unwanted vibrations and noise: clearly a bad thing.

The fact there there's no additional USB port or built-in phono amp on the TD 240-2, which exist on some cheaper often Chinese-built alternatives, does lessen the noise and vibrations that might have occurred if these modules had been included – and that's a good thing. However, the price is high, very high for a turntable in this class (although it's a bit cheaper on Amazon), yet the plinth will add mass and a measure of stability to the final sound. There's much to think about, then. So let's look at the design details to see if they can shed any further light.

RUBBER SOUL

Many of the TD 240-2's component parts are familiar. In fact, many are common to Dual's CS 455-1 turntable, with one or two more modified from the 505-4. The Thorens 240-2 is a three-speed (78rpm is supported), belt-driven model with a TP 19-1 tonearm including a very thin arm tube, with a badged Audio-Technica AT95e cartridge.

The tonearm structure includes a damped arm lift, anti-skate wheel and, on the tonearm base, a start/stop selector and a selector for the automatic function for either 12" LPs or 7" singles – printed here as 30cm and 17cm.

The platter is thin and made from aluminium, but fitted underneath the entire rim is a thick piece of rubber. There's some ringing if the platter is struck, but the rubber hosing keeps this to a minimum. The platter fits on the spindle and is fixed by two pins that pinch it and secure it. Built-in phono cables are joined by a socket for a wall-wart power supply and a hinged lid is supplied.

Listening to Ian Dury & The Blockheads' *Inbetweenies* from *Do It Yourself*, I note two principal personality traits. Firstly, the plinth-infused bass is big and bold, massive and meaty. The 240-2 offers the biggest bass sound I've heard at this price point, short of a direct drive. The other aspect is the slightly compressed mid-range. It's not excessive, but the pinch is there. This can be an issue within edgy masters (Barbra Streisand singing *I Can See It* from *My Name Is Barbra* is a case in point), but it also accentuates detail and pushes subtle effects from the rear of the mix to the ear very successfully, while providing precision in the mid-range that makes for a clean and well-scrubbed presentation overall.

PLUG AND PLAY

Is this an audiophile turntable? Probably not. It struggles to compete with the sound quality from a true audiophile deck such as the budget-level £250 Rega RP1. What the Thorens 240-2 turntable does provide you with, though, is a superb lifestyle design.

Intimidated by high-end hi-fi and afraid that if you touch a turntable it will burst into a ball of flames? The plug-and-play and automatic mechanism here inspire confidence. Have better things to do than rushing from your chair to return the tonearm to its rest area when the record's finished? Again, the automatic mechanism will do nicely. Looking for a nostalgic, sepia-tinged vinyl experience? The Thorens will give you that, too.

For those who don't obsess about audiophile sound quality but love vinyl, the TD 240-2 is a great choice. ●

FOR THOSE WHO DON'T OBSESS ABOUT SOUND QUALITY BUT ENJOY THEIR VINYL, THE THORENS TD 240-2 IS A GREAT CHOICE

VERDICT

PROS	CONS
BASS POWER	PRICE
AUTOMATIC OPERATION	STRIDENT MID-RANGE
EASE OF USE	
MID-RANGE PRECISION	

SCORE

23/33⅓

AVID INGENIUM

MINIMALIST TURNTABLE WITH UNIQUE DESIGN

£1,500 *www.avidhifi.com 01480 869900*

Avid's 'entry level' turntable design, and the result of its top-down philosophy – **Paul Rigby** reviews the Ingenium…

Avid doesn't 'do budget'. Owner and designer of Avid, Conrad Mas has described the Ingenium as his "budget model" but, well, it isn't, really. Not in the classic sense of the term. A turntable costing £250 is budget, not one priced at £1,500.

What the Ingenium can be successfully described as is the simplest distillation of the Avid turntable ethos. When he started his company, Mas created the best turntable he could at that time. That design proved to be the Acutus (see Dream Machines on page 110), a deck that alone retails at around £12,000 or so – and that's without an arm and suitable cartridge. Once he was happy with that design, Mas set about simplifying and trimming, to produce a series of cheaper turntables from that template. The idea behind his method is that you get the most expensive turntable 'right' and then every cheaper turntable from that point onwards (downwards) retains the same essential elements that made that top-of-the-range model work. There's a distinct family resemblance, but also a sense of sonic consistency.

The culmination of all of this is the Ingenium, the Acutus design stripped

down to its most basic form. 'Basic' is slightly disingenuous, though, because the Ingenium is really anything but.

Based on a very strong two-and-a-half inch solid aluminium T-shaped chassis, the turntable can be bought with a choice of tonearms. The lowest-cost option – and the one I chose for this review – is the Pro-Ject 9cc. If your budget will stand it, though, you can up the ante with an SME M2-9. This is a superior arm and one well worth pursuing, if you can. More than that, you can also request a 12-inch SME fitting as an alternative. Ambitious users can also have a twin-arm option of two nine-inch SMEs, or one of each nine-inch and 12-inch SME fitting. Other combinations and arm fittings are available upon request.

The Ingenium uses a sapphire bearing and the platter has been retained from the more expensive Diva II. Additional parts include the clamp and isolation feet, along with a cork platter mat. The Ingenium uses the same optimised anti-vibration elastomer employed in the Diva II and a mains-powered version of the motor employed in the Diva II within a bespoke housing. There's no cover, but you can buy one as an extra.

As for sound quality? Playing Neil Young And Crazy Horse's *Down By The River* provided a focused bass, and rim shots hit with real precision. There was also appreciable bass shimmer from the electric guitar, which throbbed with potential power. Upper mids had a rich tonality, occupying the wide soundstage.

On Anita O'Day's version of *Sweet Georgia Brown* from Verve's *The Jazz Stylings Of…*, the Ingenium offered a free, fragile treble on the delicate cymbal strikes. Instrumental separation provided a melange of interesting detail, as brass and double bass formed a solid rhythmic foundation, while the electric guitar played around the feet of the piano to add syncopation to the track.

THE INGENIUM IS A RELATIVELY EXPENSIVE TURNTABLE, WITH A HOST OF COMPETITORS BITING AT ITS HEELS; SO IT HAS TO PERFORM ABOVE AND BEYOND THE CALL OF DUTY TO WARRANT ATTENTION. IT DOES

INGEN-IOUS DESIGN

Despite the 'budget model' designation, the Ingenium is still a relatively expensive turntable, with a host of competitors biting at its heels; so it has to perform above and beyond the call of duty to warrant attention. It does, but with one proviso: do your best to grab the SME arm. The Pro-Ject is very good indeed and performs very well, but it weighs down the Ingenium just a tad. That is to say, the Ingenium is ultimately too good for the Pro-Ject arm. If your budget only runs to the Pro-Ject, then we'd still recommend the Ingenium/Pro-Ject package, and music will sound superb via this coupling… but look at an upgrade in the future, if possible.

The turntable itself is excellent, though, offering superb mid-range insight and detail with an organic, powerful bass that will provide a secure foundation for any rhythm. For many, the Ingenium will be the only turntable they'll ever need. ●

VERDICT

PROS	CONS
BASS RESPONSE	NOTHING
UPPER-MID DETAIL	
BUILD	
FLEXIBILITY	
CLARITY	

SCORE
29/33⅓

MEZE
99 CLASSICS
HEADPHONES

£279 *www.mezeaudio.com*

John Pickford checks out a sub-£300 set of headphones offering great sound and comfort for the price…

The Meze 99 Classics arrived with me just after the similarly priced Master & Dynamic MH30s, reviewed in issue 12. The M&Ds impressed me enormously, so I was prepared to be underwhelmed by the 99 Classics if they didn't live up to the hype I'd read before I received them. I needn't have worried; the 99 Classics instantly proved to be serious contenders in the sub-£300 stakes.

Straight away, I was most impressed with the luxurious fit and finish of the headphones, the review sample featuring beautiful hand-polished walnut earcups with gold-metal trim. Meze screw together the 99 Classics rather than using glue, making them easy to take apart for repair should a fault develop.

The polyurethane headband is self-adjusting and reinforced with a metal outer band, and the ear pads use medium-density memory foam covered with soft PU leather. Two lengths of Kevlar-reinforced detachable cable are supplied, one 1.2m, the other 3m, which terminate with gold-plated 3.5mm plugs. These and the jack-plug adaptors come in their own zip case which, along with the 'phones, are housed in a hard EVA case; this is necessarily chunky, as the 99 Classics don't fold.

The 40mm Mylar/neodymium transducers (speakers) have a wide-band frequency response of 15Hz to 25kHz, while sensitivity is well above average at 103dB, making the 99 Classics very easy to drive. Some high-end 'phones designed primarily for use with premium hi-fi equipment don't perform well with portable devices, but these are just as comfortable with top-end hi-fi as they are with iPhones and iPods.

Putting on the 99 Classics, they're immediately comfortable and remain so even during lengthy listening sessions. The self-adjusting mechanism of the 99 Classics provides adequate grip without becoming too vice-like, while their featherlight weight (260g) adds to their long-term comfort.

They can, however, be quite resonant when adjusting, with the metal headband in particular causing audible resonance; if tapped, it's like having your head inside a metal dustbin.

SPACIOUS SOUNDSCAPE

Sound quality is superb for this price point, with the 99 Classics performing better than several more costly designs. Most notable is the spaciousness of the soundstage, presenting a panoramic stereo image with a cavernous impression of stage depth. The mid-range is natural and unforced, offering plenty of detail without becoming conspicuous and distracting, while upper registers are in good proportion and give a decent impression of air and space with high-quality recordings.

The bottom end has a generous amount of mid-bass in the 100 to 200Hz region; however, the lower frequencies aren't as taut and firm as some others (the aforementioned M&D MH30s for example), and can sound a little loose on busier rock and pop recordings.

The 99 Classics are an attractive proposition, being both stylish and offering excellent sound quality. Although they perform best when used with a good headphone amplifier, their high sensitivity makes them ideal partners for low-powered portable devices. Anyone looking for a set of cans at this price point should place the 99 Classics at the top of their audition list. ●

VERDICT

PROS

- SUPERB MID-/HIGH-FREQUENCY RESPONSE
- EFFORTLESSLY SPACIOUS SOUND
- NO LONG-TERM LISTENING FATIGUE
- QUALITY DESIGN

CONS

- SLIGHTLY LOOSE BASS
- RESONANT WHEN ADJUSTING

SCORE

31/33⅓

Pioneer DJ

LOVE MUSIC, LOVE VINYL

High quality, analogue sound

Professional layout inherited from the PLX-1000 turntable

Line output to connect direct to speakers

USB output to record to digital files

Cartridge, stylus and slip mat included

Also available in white

PLX-500

VINYL REVOLUTION

Versatile direct drive turntable for music lovers and DJs

Part 2

VINTAGE TURNTABLE DIY PROJECT

Restoration of our classic Garrard 301 turntable gets underway, as we address some worn-out parts and mechanical issues. **Huw Price** goes nuts and bolts…

Last time, we discussed turntable construction and explored the differences between direct-drive turntables like this Garrard, and later belt-drive turntables. Properly maintained direct-drive turntables are capable of very stable speed which, in musical terms, equates to crisp imaging and rock-solid grooves. Inevitably, parts wear out, which can result in inconsistent speed and noise being transmitted to the cartridge.

The Garrard 301, and the later 401, have been derided as 'rumble monsters' by detractors, but when restored, they're capable of running steadily and quietly. Areas that can be problematic are the spindle and bearing, the idler wheel and the motor. Fortunately, most replacement parts are fairly easy to come by and, this month, we're tackling the mechanical restoration of our Garrard 301.

CADMIUM CLEANING

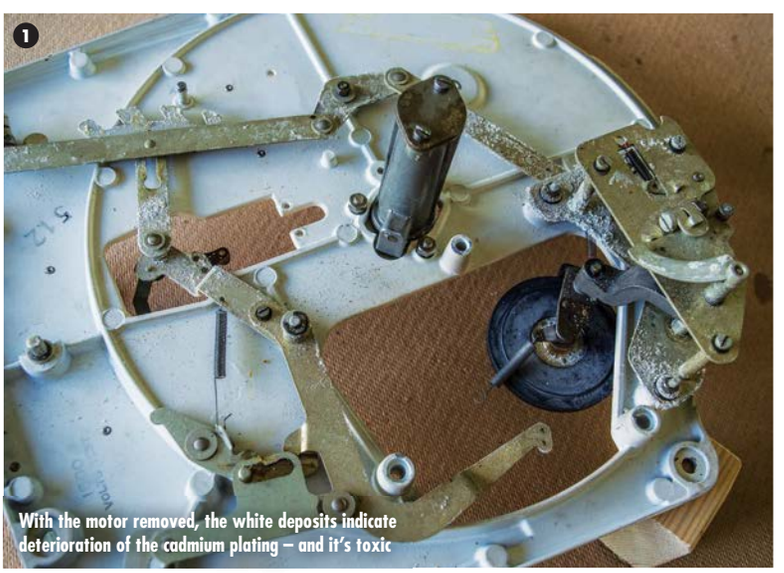
60-odd years ago, when this Garrard 301 was new, the linkages would have glowed with the yellow-gold hue of cadmium plating. Sadly, they no longer look like that, and a powdery white residue has formed over the parts. The residue is toxic and it has to be cleaned off.

This complicates the project somewhat because the spindle, motor and idler-wheel restoration could have been completed without removing all the control linkages. The deteriorated cadmium plating means we're going to have to strip the turntable down completely.

Donning a breathing mask and rubber gloves, we begin by taking out the motor. It's held in by three bolts, and to remove it completely, we also have to disengage the linkage from the speed control, the spark suppressor and the switch **[Pic 1].** Next, we remove the linkages in two sections, beginning with the three bolts holding the speed change mechanism. The on/off switching is next, after we remove the spring.

Following advice from parts supplier Perfect Sound, we give all the cadmium parts a thorough scrub in hot soapy water and allow them to

The Garrard 301, pre-restoration, in all its old-school retro-futuristic glory



1 With the motor removed, the white deposits indicate deterioration of the cadmium plating – and it's toxic

The Garrard 301 was originally launched in 1954

During disassembly, make sure your parts are carefully bagged up and labelled

dry thoroughly. Some choose to get the parts stripped and replated, but that seems excessive. Either way, all the powdery residue comes off easily and the parts look good enough. Fingers crossed, they'll stay that way.

SPINDLE AND THRUST PAD

In case any readers should be uninitiated, this is the part that pokes through a turntable platter and it's why there's a hole in the middle of your records. In the Garrard 301, the spindle is machined from very high-quality polished steel and installed in a massive bearing. The spindle sits on a thrust pad held in place with a gasket and metal plate that's secured by two screws. Earlier Garrard bearings were grease lubricated, but this is one of the later oil bearings.

As a part that's continually in motion whenever the turntable is used, the assembly can become worn. One way to test it is to turn the turntable off, hold the platter firmly and try to move it 'east/west' and 'north/south' to gauge whether there is any play in the mechanism. You can also lift the platter gently to test for up/down movement.

This spindle is in pretty good shape, but we feel there's perhaps more up/down movement than there should be. We remove the bottom-plate screws and can tell that the gasket has seen better days. Pressing down on the spindle pushes out the thrust pad and the spindle **[Pic 2]**. The thrust pad looks quite heavily worn, so we order a kit from Peak HiFi that includes a replacement gasket, along with a new felt washer **[Pic 3]**.

We can see a ring of burned oil on the spindle, which we remove with naphtha (lighter fluid) and a clean cloth. The old felt washer feels rock solid and has turned an unpleasant shade of green, so we discard it and also pull a naphtha-soaked cloth through the bearing several times to remove all the old oil residue.

THE GARRARD 301 AND THE LATER 401 HAVE BEEN DERIDED AS 'RUMBLE MONSTERS' BY DETRACTORS, BUT WHEN RESTORED, THEY'RE CAPABLE OF RUNNING STEADILY AND QUIETLY… MOST REPLACEMENT PARTS ARE EASY TO COME BY

The polished spindle is put back into the bearing and we add a few drops of oil before pushing in the new thrust pad. The Peak HiFi thrust pad has a domed surface of phosphor bronze, which minimises the contact area between the spindle and the pad – and therefore friction. With the new gasket fitted and the bottom plate secured, we turn the ▶

2 The felt washer, thrust washer and gasket from the spindle bearing are all past their best

3 The replacement thrust pad is highly polished phosphor bronze and has a domed surface to minimise friction

4 With the spindle reinstalled, the filler screw is removed to oil the bearing

5 Perfect Sound's idler-wheel bearing kit includes two tools, along with new brass rivets and two new bearings

6 The bearing assembly restoration is completed with a fresh felt washer, which looks a lot better than the old one

7 The idler wheel is mounted back onto the speed-selector assembly, along with two replacement springs

bearing upright and remove the oil filler screw. We add a few drops of oil at a time then lift the spindle, which allows the oil to flow into the bearing [**Pic 4**]. We repeat this procedure until no more oil will go in, and we replace the screw.

To finish off, we soak the felt washer in the same oil and place it over the spindle [**Pic 6**]. The spindle still turns freely, but there's less play and it feels far smoother. Some use sewing-machine oil, but we sourced 5W 30 motor oil from an eBay seller called 'classicalrecords'. It's recommended specifically for turntables of this type and comes endorsed by *Hi-Fi World* magazine.

OUR IDLER WHEEL FEELS AS IF IT'S IN GREAT CONDITION. THERE ARE NO CRACKS AND IT'S SOFT AND PLIABLE. ANOTHER ISSUE WE SEEM TO HAVE AVOIDED IS THE FLAT SPOT THAN CAN RESULT FROM A GARRARD BEING STORED AWAY FOR YEARS WITH THE ON SWITCH ENGAGED

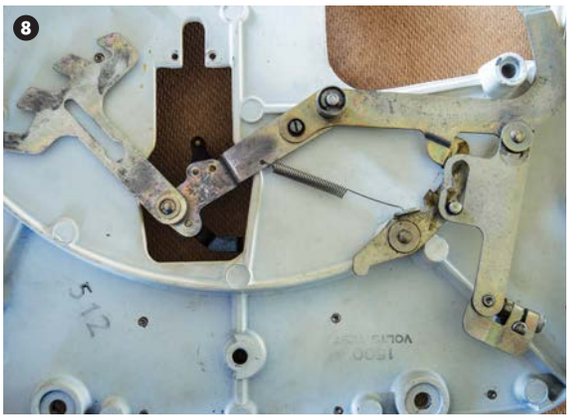
IDLER WHEEL

Rubber is a natural product that often deteriorates over time – getting hard and shiny and even developing cracks. We count ourselves lucky that our idler wheel feels as if it's in great condition. There are no cracks and it's soft and pliable. Another issue we seem to have avoided is the flat spot than can result from a Garrard being stored away for years with the on switch engaged.

This is fortunate, because Perfect Sound is currently out of stock of its remanufactured idler wheels. The only other option we can find is a replacement wheel from AudioSilente in Italy, which comes complete with replacement bushings for €70. We decide to stick with our original wheel and order a set of replacement bushings from Perfect Sound. New bushings are required, because we can feel excessive play in the idler-wheel mounting, due to the originals wearing to an oval shape.

The bushings arrive with two replacement rivets and tools for removing the old rivets and installing the new ones [**Pic 5**]. The top bushing is easy, because the cover plate is held on by a single screw, and we place it onto a scrap piece of wood and use a small hammer with the supplied tool to tap it out gently. The tool has a thin protrusion that goes through the bushing centres, and it also serves to tap in the replacement bushings.

To get at the bottom bushing, we have to drill out two rivets to remove the bottom plate. With the second bushing replaced, we use the pointed tool to peen over the new rivets holding the plate. With a few drops of oil, the idler-wheel assembly goes back together and it's mounted back onto the frame holding the speed



8
The first linkage is reinstalled with a new spring and held in place at the pivot point with a circlip

9
The speed selector assembly has three new rubber grommets fitted before it's reinstalled

selector mechanism [**Pic 7**]. This is the most fiddly and difficult part of the mechanical restoration, so if you are unfamiliar with using rivets, you may prefer to leave this part to a specialist.

Incidentally, if you plan on replacing the springs, this is the time to do it – because you may not be able to once the assembly is mounted back onto the chassis.

LINKAGES

The linkage connected to the on/off switch goes in first and the only securing points are made with a circlip and washer just below the opening for the motor and the shaft of the on/off lever. We also replace the long spring, using the complete spring kit we bought from Perfect Sound [**Pic 8**].

The second linkage protrudes from the speed change mechanism frame, which attaches via three bolts. There are three rubber grommets that will need replacing and, again, we get ours from Perfect Sound [**Pic 9**]. With the speed-selector section bolted on, we install the single bolt at the pivot point and ensure the linkage arm leading to the speed selector switch is coupled properly to the first linkage [**Pic 10**].

With everything tightened up and tested, the spindle bearing can also be refitted. The mechanical part of the restoration is complete, and next time, we'll address electrical-motor issues and try to determine which plinth design works best with the Garrard 301.

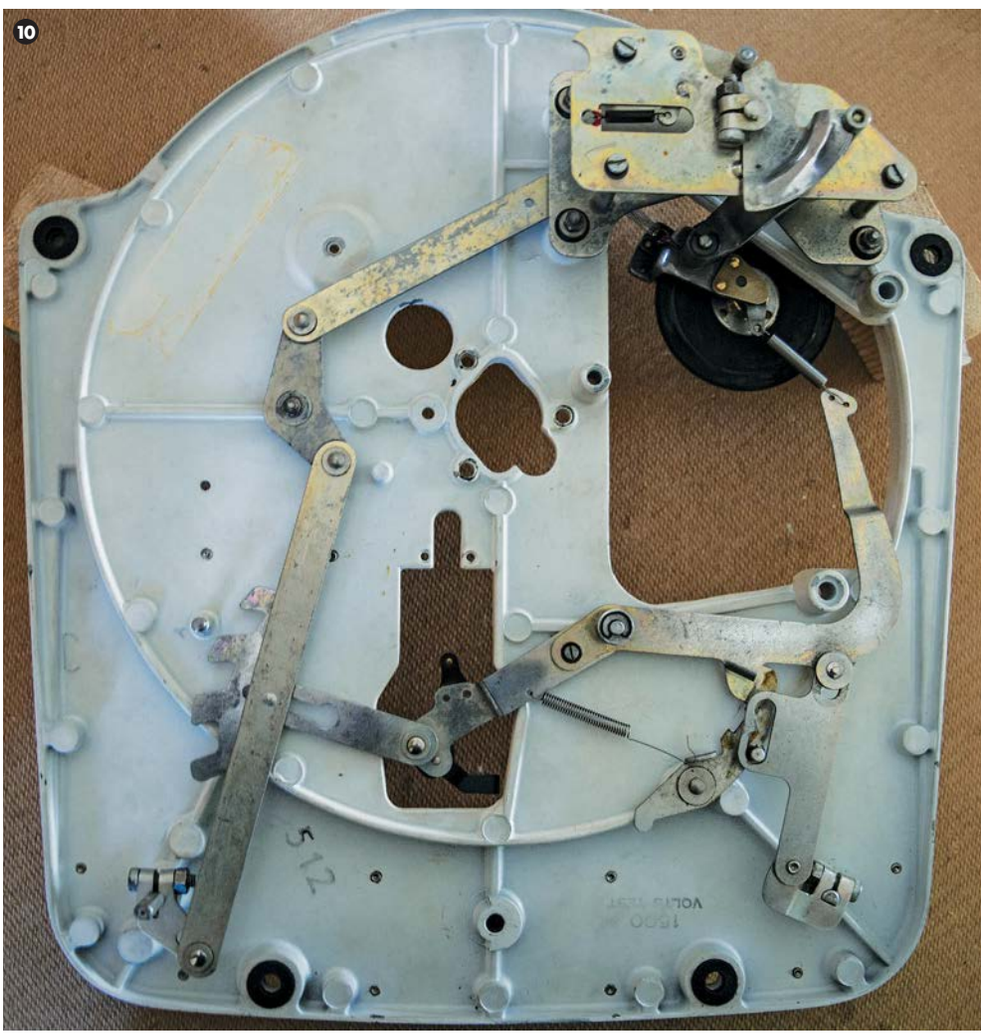
We'll sign off by once again advising you to take great care when cleaning the cadmium plating; A breathing mask and rubber gloves are essential. Also take the opportunity to clean and shine up the chassis' paintwork with some 3M machine polish while the chassis is stripped. You could use T-Cut, but we dislike its powdery residue.

Lastly, and most importantly, take pictures during disassembly and carefully label and bag up every nut, bolt, circlip, washer and spring. There are loads of them and it's easy to lose track of where everything goes. If you're diligent and organised, mechanical restoration of a direct-drive turntable is like the most fun Meccano set ever – and it's nowhere near as daunting as it looks. ●

PARTS SUPPLIERS

Perfect Sound
www.perfectsound.co.uk
07876 207636

Peak HiFi
www.peakhifi.co.uk
01226 761832



10
With both linkages reinstated and four new rubber isolation washers, the mechanical part of the Garrard 301 restoration is complete

The Vinylist

PHIL COOPER

With a 12,000-strong collection ranging from synth pop to techno, *Long Live Vinyl* reader **Phil Cooper** is clearly your man when it comes to electronic music, in all its many flavours…

To be in with a chance of seeing your record collection in *Long Live Vinyl*, email your details and a picture to gary.walker@anthem-publishing.com

What was the first record you bought?
"Minor Threat's *Out Of Step* on the label Dischord. I bought it when I was 13, many years ago, before I got the bug for collecting that came when I started working about six years later! Unfortunately, some shit I used to hang out with stole it from my parents' house when I was about 16. I will replace it… some day!"

What artists and genres are you most interested in?
"My collection is made up of a small bit of old-school rap, synth pop, new wave, dub, experimental, New Beat, industrial and ambient (a few hundred in total) and then loads of electro, acid house and techno in all its guises, jungle, hardcore rave, breakbeat and electronic/IDM (for want of a better phrase). My Mixcloud page at www.mixcloud.com/Phutyle gives a taste of my collection. As for the artists I'm interested in, there are too many. Plus, it seems every week even more come along!"

How many records do you have?
"Currently, I have around 12,000, which I've built up over the past 20 years or so, and the collection is still growing. I think there are more vinyl releases that I'm interested in available now than there ever has been before; the problem is, a lot of these releases are limited (300 or so per release), so this constantly drives me to pounce on it if I get the chance – or is it that I've succumbed to the power of hype, manipulation and addiction?"

"I THINK THERE ARE MORE VINYL RELEASES THAT I'M INTERESTED IN AVAILABLE NOW THAN THERE EVER HAS BEEN BEFORE. THE PROBLEM IS, A LOT OF THESE RELEASES ARE LIMITED"

What's the most valuable record in your collection?
"Looking at cost, according to Discogs, it's the Aphex Twin *Analord 10* binder release, which came with the black vinyl version. In terms of value, as in a record that I cherish above all in my collection, this isn't a question I can answer, there are just too many."

What's the Holy Grail record that you'd most like to own?
"The new Brainwaltzera record allegedly due to come out soon on the fledgling label Furthur Electronix is my current Holy Grail. This release will no doubt be as difficult to get hold of as any of the other releases that have come out on Furthur Electronix (all of which I have missed); they only seem to do runs of 200 records per release."

What's your listening setup?
"I listen and mix records on two Technics 1200s, wired to a small Pioneer mixer, which plays out to some KRK Rokit 6 monitor speakers and some old Pioneer speakers via a beefy hi-fi amp. The room the decks are in is box-room size and I'm never quite banging it out, so I find this setup suffices well for listening and mixing records." ●

ARCADE FIRE

ARCADE FIRE EP

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RECORD STORE DAY
21/04/2018

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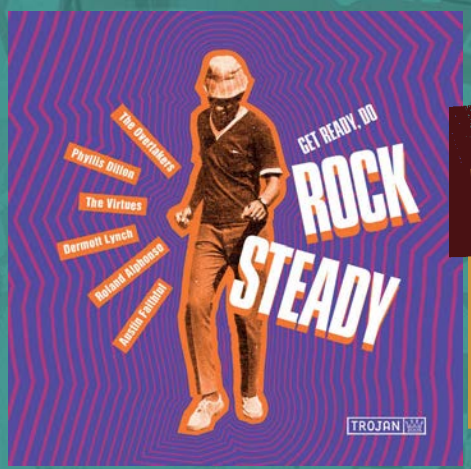
RECORD STORE DAY



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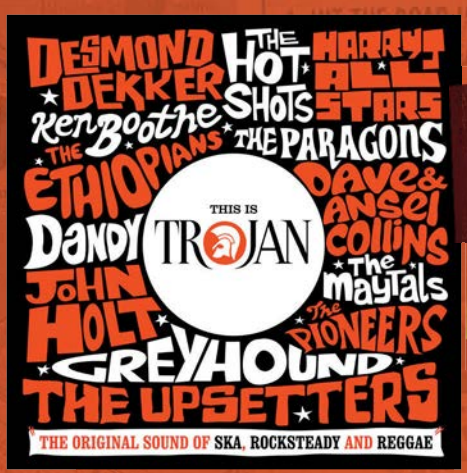

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RECORD STORE DAY UK

21.04.2018

OFFICIAL GUIDE

LONG LIVE VINYL

Over 450 releases revealed inside

SME *Craftsmanship*

This is Laurence working on the final assembly of an SME tonearm. He has over thirty years of experience ensuring that the precision components come together perfectly.

Every SME turntable and tonearm is handmade in West Sussex. Each stage relies on highly skilled engineers like Laurence, united in their passion for perfection.

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Welcome...

So, the 11th Record Store Day is just around the corner and what an event we have lined up this year. On 21 April, hundreds of record shops will open their doors to a crowd of vinyl-loving punters all hoping to get their hands on some unbelievably special RSD offerings, and we've teamed up with *Long Live Vinyl* to bring you this Official Guide to every release.

I have spent a lot of time over the last month familiarising myself with this year's list, and it's full of absolute gems. I personally can't wait to get my hands on The Streets' *Remixes & B-Sides* record, as well as The National's *Boxer Live In Brussels*.

But I'm equally excited to see a stream of new artists coming on board, such as Sigrid, Lewis Capaldi and Miguel. They play such an important role in bringing a new generation in-store and we're thrilled to have such a diverse list of artists as part of the event. But even though it's easy to get carried away discussing the array of releases on offer, it's important not to forget the hard work that goes on behind the counter to pull off such a memorable day. And not just on Record Store Day: these people work hard to keep their doors open every day of the year.

For so many people, record shops are more than just shops. They are the places where music discovery becomes a real, exciting and exhilarating experience. They're a place of opportunities, to meet like-minded people and unite music lovers through their shared passions.

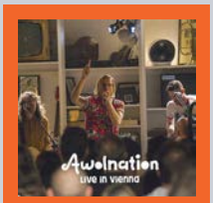
> Record stores are the places where music discovery becomes a real, exciting and exhilarating experience

And so it's extremely heartening to see more shops than ever before taking part in this year's event. Every week, we're learning of new shops opening: an amazing turnaround when you consider how very different the story would've been 11 years ago.

So, on Record Store Day, we champion those behind-the-scenes heroes and we celebrate their originality, culture and the incredible influence they have on our lives. Every day is a record-store day… but you should totally be excited about getting down to your local shop on 21 April and indulging in how awesome our record stores really are.

Megan Page
Record Store Day coordinator

RECORD STORE DAY UK
21.04.2018



AwoInation
Live In Vienna (7")
Red Bull Records
Two tracks recorded live to vinyl on a Red Bull TV project called *Analog In Vienna*.

AC/DC
Back In Black (LP)
Legacy/Sony Music
Cassette-tape version of the classic album by the Australian rock legends.

TBC

Patrick Adams Presents Phreek
Weekend (12")
Atlantic
40th-anniversary Record Store Day exclusive with three remastered tracks.

Air
Sexy Boy (12" picture disc)
PLG France
Picture disc of the French electro duo's cult classic single from 1998 album *Moon Safari*.

The Alarm
Where The Two Rivers Meet (12" EP)
21st Century
First new material since 2013 as a prelude to May's new album release.

The Allman Brothers Band
Live At The Atlanta International Pop Festival (4LP)
Legacy/Sony Music
Early live show released on vinyl for the first time.

Alternative TV
Dark Places (12" EP)
Fourth Dimension
Four new tracks from Mark Perry's long-standing band, exclusive to Record Store Day.

TBC

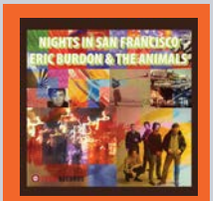
American Werewolf Academy
Dead Without Dying/Gleefully Detached (LP)
Damnably
New-colour vinyl release.

The Amorphous Androgynous
The Isness Abbey Road Cut (LP)
Jumpin' & Pumpin' Records
Full-length on 180g from FSOL duo.

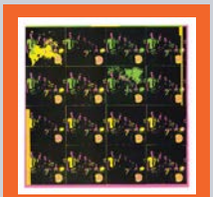
TBC

David Amram
The Manchurian Candidate (LP)
Moochin' About
Remastered from original tapes, celebrating the life of the American multi-instrumentalist.

Tim Armstrong
A Poet's Life (LP)
Hellcat Records
Debut solo album from Rancid singer and guitarist, released for the first time on vinyl on white 12".

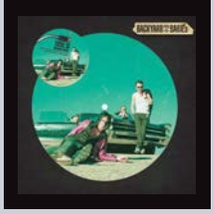


Eric Burdon & The Animals
Nights In San Francisco (LP)
Rhythm & Blues
Side 1: A symphony of R&B. Side 2: A psychedelic tour de force…



The Boys
The Boys (LP)
Call Of The Void
Limited-edition vomit-splattered vinyl reissue of The Boys' acclaimed self-titled debut. Limited to 1,000 copies.

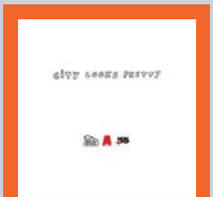
Backyard Babies
Total 13 (LP)
Universal Sweden
Limited-edition 20th anniversary picture disc of Swedish glam-punks' second album.



TBC

Chet Baker
Jazz On Film... Tromba Fredda OST (10")
Moochin' About
Unreleased solo score from 1963 film *Cold Trumpet* on etched vinyl.

Balmorhea
Chime/Shone (7")
Western Vinyl
Two unreleased tracks recorded during the sessions for previous album *Clear Language*, released in 2017.



Courtney Barnett
City Looks Pretty/ Sunday Roast (12")
Marathon Artists
First taste of the Australian's new album, due out later this year.

Rob Base & DJ EZ Rock
It Takes Two (LP)
Legacy/Sony Music
30th-anniversary reissue of New York hip-hop duo's debut album on red opaque vinyl.

Arcade Fire
Arcade Fire (12" EP)
Legacy/Sony Music
This 2003 EP including the track *No Cars Go* – later to appear on second album *Neon Bible* – was available only as a CD demo at the Canadian band's live dates before being reissued by Merge in 2005. This Record Store Day, it's released on vinyl for the first time as a stunning 12" transparent blue-coloured and individually numbered EP, with augmented gold artwork.

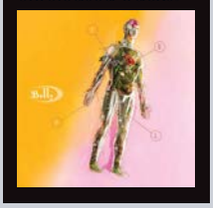
Bass Communion (Steven Wilson)
Bass Communion (2LP)
Hidden Art
Remastered double LP with bonus track.

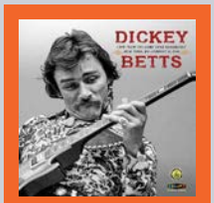
Batmobile
Teenage Lobotomy (7")
MOV
Psychobilly stars cover Ramones & Crazy Cavan on yellow/black vinyl.

Gordon Beck Trio
Gyroscope (LP)
Morgan Blue Town
180g reissue of 1969 album from jazz trio led by virtuoso pianist and composer Beck.

The Beginning Of The End
Fishman (12" EP)
Strut
New discoveries from the archive of the Bahamas funk heroes, cut from the original tapes.

Belly
Feel (10")
Belly Inc.
Exclusive 4-track Record Store Day release: two new songs from upcoming album, *Dove*, and two unreleased tracks.

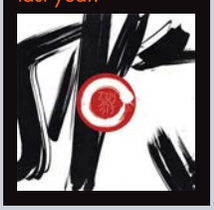


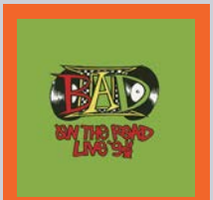


Dickey Betts
Live From The Lone Star Roadhouse (2LP)
DSK
Recorded live in 1988 with Great Southern and special guests.

David Bowie
Let's Dance (12" Demo)
PLG UK Catalogue
This black-vinyl 12" single features the first appearance of the full-length demo of *Let's Dance*, previously released in an edited form through digital download and streaming services for what would have been Bowie's birthday on 8 January this year. The full-length version clocks in at 7.34 compared to the edit, which is 5.19 in length, with both versions mixed by Nile Rodgers (original co-producer of the demo with Bowie) in December of last year. The demo is backed by the live version of *Let's Dance*, recorded live at Pacific National Exhibition Coliseum, Vancouver, British Columbia on 12 September, 1983 and mixed by Bob Clearmountain. This version can be seen on the *Serious Moonlight* concert film and was also previously available on the reverse of the Australian *David Bowie Is* exhibition-exclusive yellow vinyl 7" single. The sleeve of the 12" single is a colour variation of the original *Let's Dance* single cover.

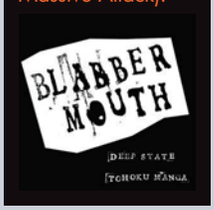
Bibio
Zen Drums (12")
Warp
New release from Bibio following his critically acclaimed *Phantom Brickworks* album at the end of last year.





Big Audio Dynamite II
On The Road – Live '92 (12")
Legacy/Sony Music
First time on vinyl for this live EP previously only available in US.

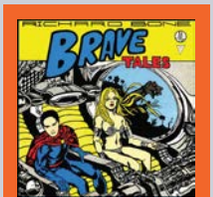
Blabbermouth
Deep State (7")
Dirter Promotions
Coloured-vinyl single from Lu Edmonds (PiL, The Damned) and Mark Roberts (The Godfathers, Massive Attack).



Black Slate
Peaceful Demonstration (12")
Slate
Three tracks from British roots-rock-reggae band's forthcoming album.

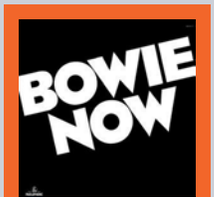
Blanck Mass
Odd Scene/ Shit Luck
Sacred Bones Records
Two tracks recorded in January especially for RSD.

Marc Bolan & T. Rex
The Final Cuts (LP)
Demon
RSD exclusive picture disc featuring material from the last year of Bolan's life.



Richard Bone
Brave Tales (LP)
Medical Records
Reissue of Bone's cult classic 1983 synth-pop LP remastered by Martin Bowes at The Cage, UK.

David Bowie
David Bowie (2LP)
UMC/Decca
First time on heavyweight red and blue vinyl for David Bowie's debut album, with mono and stereo versions.

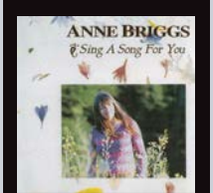


David Bowie
Bowie Now (LP)
PLG UK Catalogue
First commercial release of rare 1977 US-only promo compilation drawn from *Low* and *"Heroes"* on white vinyl.

David Bowie
WTTB (LP)
PLG UK Catalogue
Previously unreleased 3LP recorded at Earls Court in 1978 by Tony Visconti. Mixed by David Richards & Bowie.

BOY
Acoustic Collection (LP)
MVKA
Limited-edition LP from Swiss/ German duo BOY. All tracks on vinyl for the first time.

Anne Briggs
Sing A Song For You (LP)
Vinyl180
180g white vinyl gatefold sleeve, remastered since original release in 1996.



James Brown
Live At Chastain Park 1985 (LP)
Cast In Stone
1985 live album recorded in Atlanta, Georgia, originally released by Charly Records.

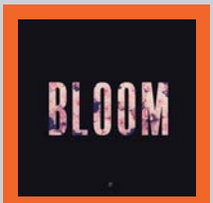
Jeff Buckley
LIve At Sin-é (4LP)
Legacy/Sony Music
Quadruple-album set in deluxe packaging, with booklet and numbered sleeve. First time on vinyl.

Jake Bugg
ALCOHOL (7")
Soul Kitchens Music
Covers of two of Bugg's favourite songs: *Good Time Charlie's Got The Blues* and *Wichita Lineman* featured in Live Acoustic show.

Tim Burgess
As I Was Now (LP)
O Genesis
Never-before-released material on coloured vinyl from the Charlatans frontman and *Tim Book Two* author.

Trevor Burton
Long Play (LP)
Gray Sky Records
The Move co-founder releases his first solo acoustic album. Only 500 copies, with special vouchers in 100.

Phil Campbell And The Bastard Sons
Silver Machine (7")
Nuclear Blast
Ex-Motörhead guitarist Phil Campbell pays tribute to Lemmy.



Lewis Capaldi
Bloom (EP)
EMI
The first physical release of Capaldi's critically acclaimed EP on clear vinyl with scented inner sleeve.

Belinda Carlisle
Wilder Shores (LP)
Demon
Vinyl debut of 2017 album, plus bonus 7" of two tracks from *Heaven On Earth* collection.

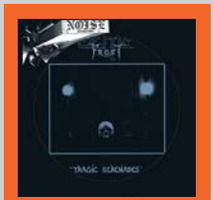
Car Seat Headrest
Twin Fantasy (Mirror To Mirror) (2LP)
Matador
2011 Bandcamp favourite on vinyl for the first time.

Jean Carn
Was That All It Was/Don't Let It Go to Your Head (12")
Philadelphia
Two seminal hits on 180g vinyl. RSD 2018 exclusive.

Carter The Unstoppable Sex Machine
101 Damnations (LP)
Big Cat/Jungle
1990 debut album on limited-edition black splatters on white vinyl.

Johnny Cash
I Love You Because /You're The Nearest Thing To Heaven (7")
Sun Records
Two tracks on orange vinyl from The Man In Black.

The Jimmy Castor Bunch
It's Just Begun (LP)
Tidal Waves Music
2,000-limited run of much-sampled out-of-print 1972 album from soul-funk legends.

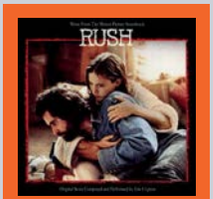


Celtic Frost
Tragic Serenades (12")
Noise
Replica of limited-edition 1986 12" picture disc by Swiss avant-garde thrash-metal trio.

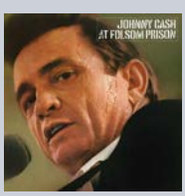
Chain Reaction
Search For Tomorrow (7")
Rain & Shine
A true digger's delight – originals of this late-70s soul 7" change hands for £500.

Chicano Batman
Chicano Batman (LP)
ATO Records
Reissue of out-of-print 2010 debut LP featuring *Itotiani* with new sleeve art.

Gary Clail Sound System
Electric Skies/ Twisted Love (10")
Sugar Shack
Double A-side limited to 500 copies and cut at 33rpm.



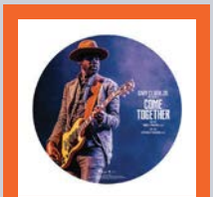
Eric Clapton
Rush, Music From Motion Picture (LP)
Warner and O/H
12-inch black vinyl in single-pocket jacket with RSD sticker. Previously only on CD.



Johnny Cash
At Folsom Prison (Legacy Edition) (4LP)
Legacy/Sony Music
The two complete historic concerts from 13 January 1968 which made up The Man In Black's career-rejuvenating album, released for Record Store Day 2018 on a 4LP vinyl set. The Deluxe package comes with a bonus 10" vinyl of rehearsal recordings, as well as a book and numbered sleeve, to celebrate a landmark recording currently in its 50th anniversary year.

Eric Clapton
Complete Clapton (4LP)
Warner
Long-deleted title in 4LP set and telescoping box with exclusive bonus 7".

TBC

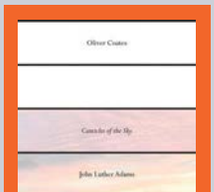


Gary Clark Jr. And Junkie XL
Come Together (12")
Warner
From *Justice League* soundtrack, 12" picture disc & 24-page comic book.

Mary Clark
Take Me I'm Yours (7")
Soul Brother Records
Two classic tracks originally released on the La Shawn label in 1980. 1,000 copies.

Coach Hop
I Like Taylor Swift (7")
Scratchy
The first release from Scratchy Records' new 7" singles club on pink vinyl.

TBC

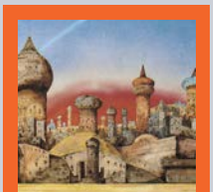


Oliver Coates
John Luther Adams' Canticles Of The Sky (LP)
RVNG INTNL
Cellist Coates' 16-piece interpretation of *Canticles Of The Sky.*

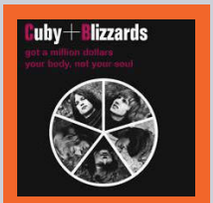
Gaz Coombes
The Oaks (12" Remix)
Caroline International
Exclusive physical release of new track, with remix by Leftfield.

Elvis Costello
Someone Else's Heart (7")
Yep Roc
Costello teams up with Questlove, Kirk Douglas, Owen Biddle, Ray Angry and Frank Knuckles on Squeeze cover.

The Courteeners
St Jude (2LP)
UMC/Polydor
Red-vinyl RSD exclusive of The Courteeners' gold-certified debut album to mark its 10th anniversary.

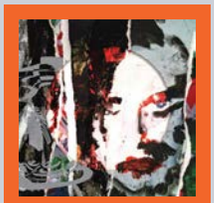


Creation Rebel
Dub From Creation (LP)
On-U Sound
40th-anniversary reissue of the sought-after debut album, plus two bonus tracks.



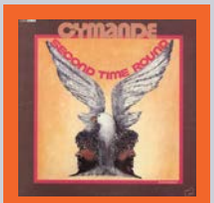
Cuby + Blizzards
L.S.D./Your Body Not Your Soul (7")
MOV
Newly remastered rare Nederbeat tracks by Dutch blues act.

The Cure
Mixed Up Deluxe Edition (2LP)
UMC/Polydor
The Cure's remix album from 1990, remixed by Robert Smith as a double picture-disc set.



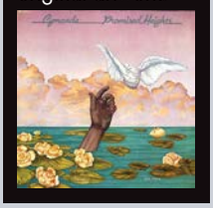
The Cure
Torn Down (2LP)
UMC/Polydor
First time on vinyl for 16 new mixes by Robert Smith. Presented as a 2LP picture disc set in a die-cut gatefold sleeve.

Curved Air
Air Conditioning (12")
Esoteric
Facsimile of the first rock picture-disc LP ever produced, originally released in 1970.

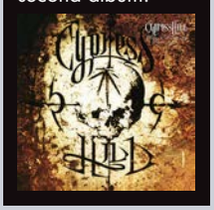


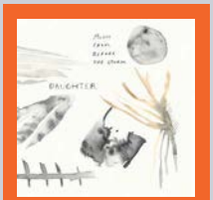
Cymande
Second Time Round (LP)
Mr Bongo
Official Mr Bongo reissue of the 1973 album on180g vinyl, remastered from the original tapes.

Cymande
Promised Heights (LP)
Mr Bongo
Reissue of the British funk group's third album, remastered from original tapes with original artwork.



Cypress Hill
Black Sunday Remixes (LP)
Legacy/Sony Music
Previously unreleased remixes to celebrate 25th anniversary of Cypress Hill's second album.





Daughter
Music From Before The Storm (2LP)
4AD
First physical release of *Life Is Strange* videogame soundtrack on clear vinyl in gatefold sleeve.

Def Leppard
Live From Abbey Road (12")
UMC/Mercury
Three-track EP of session recorded at Abbey Road in 2008 and previously unreleased.

Miles Davis
Rubberband (LP)
Rhino
Recorded in 1985, Miles Davis's long-lost album, *Rubberband*, is now on schedule for release. *Rubberband*'s title track has been updated and remixed by its producers, with vocals by R&B/jazz singer Ledisi. Randy Hall and Zane Giles also finished the original version for this exclusive four-track Record Store Day EP. This is the start of the setup for the full album, which will finally see the light of day this autumn, stretching *Rubberband* over 30 years. Miles Davis had shocked the music world by moving from Columbia to Warner Bros, and the *Rubberband* sessions marked a radical departure for him, with funk and soul grooves that would have featured Al Jarreau and Chaka Khan.

SILVA SCREEN RECORDS
RECORD STORE DAY RELEASES
AVAILABLE IN STORES FROM 21ST APRIL 2018

BLUE PLANET II

Limited Edition Double LP on Transparent Blue Coloured Vinyl
Music by Hans Zimmer, Jacob Shea & David Fleming

THE OMEGA MAN

Limited Edition x1000 Numbered Double LP on Heavy Duty
"Paper Over Board" Gatefold Sleeve - Music by Ron Grainer

THE CHANGES

Limited Edition x500 Numbered Double LP on Coloured Vinyl
Music by Paddy Kingsland & The BBC Radiophonic Workshop

VERTIGO / NORTH BY NORTHWEST

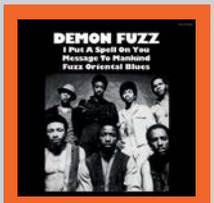
Limited Edition x1200 Numbered Double A Side 7"
Music by Bernard Herrmann on Transparent Amber Vinyl

SILVA SCREEN | SILVA SCREEN RECORDS

For More Soundtrack Releases Visit: **WWW.SILVASCREEN.COM**

Mac DeMarco
Old Dog Demos (LP)
Captured Tracks
Demos and instrumentals from DeMarco's latest album, one of which didn't make the final cut.

Mac DeMarco/ Shamir
...Cover Beat Happening (7")
Bayonet
Clear 7". Profits go to the Immigrant Defence Project.



Demon Fuzz
I Put A Spell On You (7")
MOV
Highly sought-after 7" of this cult band. Originals go for more than $100.

Chaka Demus & Pliers
Tease Me (12")
UMC/Island
Reissue on yellow vinyl of the debut single that spent three months on the UK chart 25 years ago.

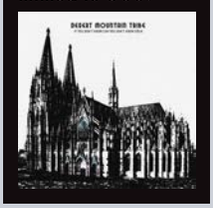
Sandy Denny
Like An Old Fashioned Waltz (LP)
UMC/Island
45th aniversary reissue of Denny's 1973 third solo album pressed on clear vinyl.

Der Plan/ Schlammpeitziger
Split (12")
Bureau B
Previously unreleased Record Store Day 2018 exclusive split 12" Maxi.

The Durutti Column
Another Setting (2LP)
Factory Benelux
Expanded vinyl edition of *Another Setting*, the third studio album by cult Manchester ensemble The Durutti Column, issued in a limited-edition of 800 copies. *Another Setting* was recorded in 1983 at Strawberry Studio, Stockport with production by Chris Nagle, a favourite engineer of Martin Hannett. This new vinyl remaster also includes non-album single *I Get Along Without You Very Well*, a bittersweet Hoagy Carmichael cover sung by Lindsay Reade, the former wife of Factory foreman Tony Wilson. The second disc is a previously unreleased live show taped at the Pandora's Box Festival in Rotterdam on 4 September 1983, featuring eight tracks performed by Vini Reilly and Bruce Mitchell. This second disc is pressed on clear vinyl. The RSD edition of *Another Setting* is packaged in a gatefold sleeve printed on white reverse board, restoring the original cover artwork by Mark Farrow with cover paintings by Jackie Williams.

Descendents
Who We Are (7")
Epitaph Records
First time on vinyl for one-off 2017 single from Californian punks, with two previously unreleased tracks on the B-side.

Desert Mountain Tribe
If You Don't Know Can You Don't Know Köln (12")
Membran
Eight-song EP limited to 500.

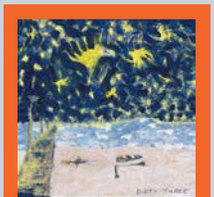


DESSA
Quinine (7")
Doomtree
Two-track clear-blue vinyl 7": *Quinine* and *Boy Crazy* (demo). Also includes a reading of an unreleased DESSA short story.

The Family Silver
Small Town Man (7")
Monks Road Records
Red 7" of track from mini album *Blaze Of Light*.

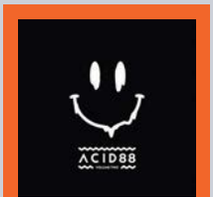
The Deviants
Ptoofff! (LP)
Tiger Bay
Special deluxe reissue of the debut album and UK garage-rock milestone. With original poster cover art.

TBC



Dirty Three
Whatever You Love, You Are (2LP)
Bella Union
Reissue of career highlight on double heavyweight gold vinyl, with painting by Mick Turner.

Disturbed
The Lost Children (2LP)
Reprise
B-sides and rarities in single pocket jacket pressed at Record Industry with RSD sticker.



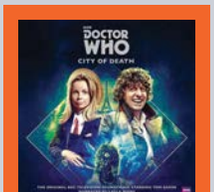
DJ Pierre Presents/VA
Acid 88 Volume 2 (2LP)
Afro Acid Plastik
The godfather of acid house delivers a selection of stomping delights.

DJ Spooky
Phantom Dancehall (12")
VP Records
A Record Store Day exclusive from the Washington DC hip-hop producer on coloured vinyl.

Djavan
A Voz, O Violão, A Música De (LP)
Vinilisssimo
One of the milestones in post-bossa nova Brazilian music, reissued on 180g.

DMX
X Gon' Give It To Ya (12")
UMC/Mercury
15th anniversary reissue of Ruff Ryder DMX's best-selling single on blood-red vinyl.

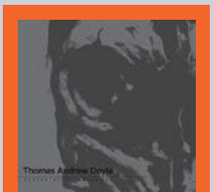
Doctor Who
The Tomb Of The Cybermen (2LP)
Demon
1967 *Doctor Who* story on heavyweight silver vinyl. Limited to 3,000 worldwide.



Doctor Who
City Of Death (2LP)
Demon
1979 story starring fourth Doctor Tom Baker on 2LP heavyweight translucent-green vinyl and limited to 3,000 worldwide.

The Doors
The Matrix Part II (LP)
Rhino Elektra
Recorded in March 1967 in San Francisco. Newly mastered from original tapes.

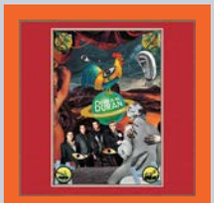
TBC



Thomas Andrew Doyle
Incineration Ceremony (LP)
Sub Pop
A first classical piece from TAD founder, evoking John Carpenter.

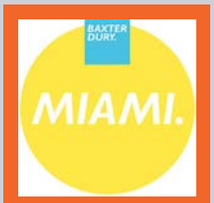
The Dream Syndicate
How We Found Ourselves... Everywhere! (12")
Anti- Records
New, with studio outtakes and live recordings.

Drowning Craze
Singles 81/82 (LP)
Bella Union
Singles collection & Peel Session from Simon Raymonde's pre-Cocteau Twins band. White vinyl.



Duran Duran
Duran Duran Budokan (LP)
Warner
Newly recorded, unreleased 12-inch album in single-pocket jacket with RSD sleeve.

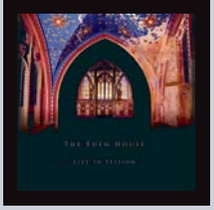
Bob Dylan & The Grateful Dead
Dylan & The Dead (LP)
Legacy/Sony Music
Red and blue vinyl version of 1989 live album.



Baxter Dury
Miami (12")
Heavenly Recordings
Heavyweight 180g white vinyl featuring amazing Jarvis Cocker & Parrot remix.

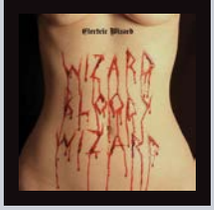
Django Django
In Your Beat (12")
Because Music
Exclusive remixes from Matthias Zimmerman and Body Double, plus instrumental version.

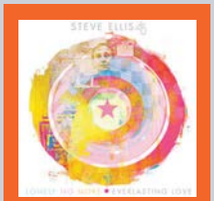
The Eden House
Live And In Session (LP)
Jungle Records
Goth/prog collaboration featuring Monica Richards on vocals.



Eek-A-Mouse
Ganja Smuggling (7")
Greensleeves
RSD exclusive one-off pressing of one of the biggest hits for Greensleeves stalwart Eek-A-Mouse.

Electric Wizard
Wizard Bloody Wizard (LP)
Spinefarm
New album on white with red splatter 140g vinyl & gatefold sleeve.

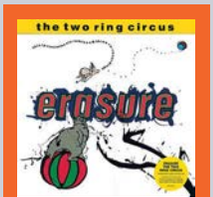




Steve Ellis
Everlasting Love (7")
CMG
Newly recorded gold-vinyl 50th anniversary version. B-side produced by Paul Weller.

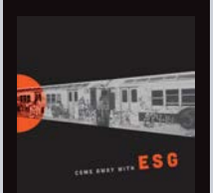
The End
Introspection/ Retrospection (2LP)
Demon
Deluxe edition of British psych group's classic album and outtakes on translucent vinyl.

Brian Eno With Kevin Shields
The Weight Of History/Only Once Away My Son (12")
Opal
Double A-side collaboration from sonic explorers.



Erasure
The Two-Ring Circus (LP)
Mute
Double yellow-vinyl edition of 1987 album featuring six remixes and three orchestral versions.

ESG
Come Away With ESG (LP)
Fire Records
Reissued debut celebrating ESG's 40th anniversary. 1,000 copies on orange vinyl.



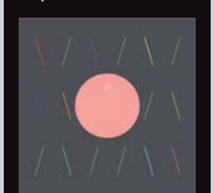
Esmark/ Brockmann/ Bargmann
Split (12")
Bureau B
Unreleased split 12" Maxi recorded during album sessions.

Fatboy Slim
Right Here, Right Now (CamelPhat Remix) (12")
Toolroom
To celebrate 20 years since the release of Fatboy Slim's seminal album *You've Come A Long Way, Baby* Toolroom are proud to present this truly mammoth release! Number-one-selling artists of 2017, CamelPhat, deliver a killer remix of what is arguably Fatboy Slim's biggest ever record, *Right Here, Right Now*. Released on black vinyl with picture sleeve.

Europe
Walk The Earth (12")
Hell & Back Recordings/Silver Lining Music
Album available for the first time on picture-disc format.

Eurythmics
1984 (LP)
UMC
Limited-edition 180g heavyweight red-coloured vinyl repress of the original album for RSD 2018.

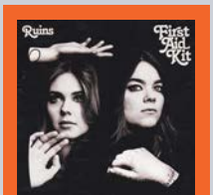
Face + Heel
A Style of Lovin' (I:Cube Remix) (12")
Warm
Remixes of first artist signed to Warm. 300 copies worldwide.



TBC

Nic Fanciulli
Saying Feat. Damon Albarn (7")
Saved Records
Red singled-sided experimental 7" from Grammy-nominated DJ and Blur singer.

Fickle Pickle
Sinful Skinful (LP)
Morgan Blue Town
1971 psych-pop oddity, the only album by the North Londoners, re-released on180g vinyl, including bonus four-track EP.

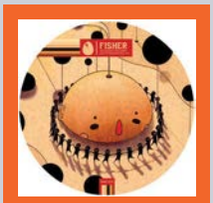


First Aid Kit
You Are The Problem Here (7")
Columbia
Taken from the new album *Ruins*. Studio version plus version recorded live in Stockholm.

Fleetwood Mac
Tango In The Night Alternate (LP)
Rhino/Warner
This 180g black vinyl is the first outing on the format for this Alternate Takes disc from the *Tango In The Night* Deluxe edition, released in 2017.

Previously released only on CD, this collection of demos, alternative takes and B-sides offers fascinating insight into the writing process and studio production behind the latter-era Mac's hit-packed album – the band's 14th studio album in all – which sold over 15 million copies worldwide. The tracklisting includes demos of *Special Kind Of Love, Tango In The Night, Ooh My Love, Where We Belong* and *Mystified*, as well as an early *Seven Wonders* and both an instrumental demo and an alternate version of *Mystified*.

Double Exposure/ First Choice
Dr. Love (EP)
Salsoul Records
EP of three reworkings of disco classics by Late Night Tuff Guy.



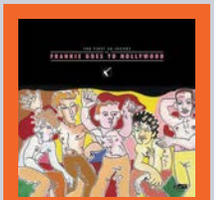
Fisher
You Didn't Go And Do It Again, Did Ya (EP)
Dirtybird
The *Oi Oi* EP and *Crowd Control* available for the first time on vinyl.

Flamin' Groovies
Grease (2LP)
Jungle Records
16 singles and sessions recorded for Skydog between 1973-81. Blue vinyl.

Fleet Foxes
Crack Up/In The Morning (7")
Nonesuch
7" single with a choral version of *Crack Up* and *In The Morning* (live in Montreux).

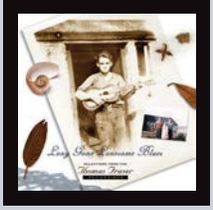
John Fogerty
Centrefield/Rock And Roll Girls (12" Picture Disc)
BMG
Two tracks from ex-Creedence member's 1985 solo album.

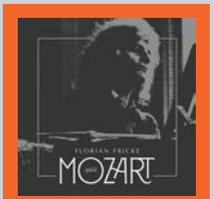
Josephine Foster
A Wolf In Sheep's Clothing (LP)
Fire Records
Voice-and-guitar versions of 19th-century German classical works.



Frankie Goes To Hollywood
The First 48 Inches of Frankie Goes To Hollywood (4x12")
ZTT
First four 12"s from *…Pleasuredome* in a limited boxset.

Thomas Fraser
Long Gone Lonesome Blues (LP)
SÆTR RECORDS
17-track release of Shetland bluesman's archive material, for the first time on vinyl.



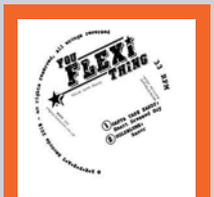


Florian Fricke
Spielt Mozart (2LP)
One Way Static
German electronic pioneer's double album, available for first time on vinyl, limited to 1,000 copies.

TBC

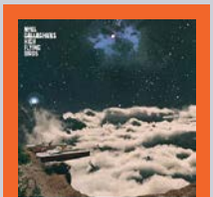
The Fuzztones
Braindrops (LP and 7")
Easy Action
Coloured-vinyl reissue of US garage-rockers' 1991 album, plus free 7".

The Future Sound Of London
My Kingdom (LP)
Jumpin' & Pumpin' Records
Sample-packed multi-part epic from *Dead Cities*.



Gaffa Tape Sandy/ Goldblume
You Flexi Thing (7" Flexi disc)
R*E*P*E*A*T Records
Red vinyl flexi disc with download.

Serge Gainsbourg
Le Pacha (OST) (LP)
Wewantsounds
1968 soundtrack featuring the cult classic *Requiem Pour Un Con* and bonus tracks.



Noel Gallagher's High Flying Birds
It's A Beautiful World (Remixes) 12"
Sour Mash/Ignition
Three top names remix The Chief.

Rory Gallagher
The French Connection (LP)
UMC
Unreleased live concert from Paris in 1974 for RTL French Radio.

Ron Gallo
Really Nice Guys (12")
New West Records
Two-sided (same audio on both sides) 150g orange vinyl from the US art-rocker.

Marvin Gaye
Sexual Healing: The Remixes (LP)
Legacy/Sony Music
35th-anniversary edition packed full of remixes, released on red-smoke vinyl.

Marvin Gaye
Let's Get It On (45th Anniversary Edition) (LP)
UMC/Island
Limited-edition re-release of soul landmark, pressed on 180g red vinyl.

Gloria Gaynor
I Will Survive/ Substitute (12")
UMC/Polydor
12" Disco Version of both the 45-year-old disco anthem and *Substitute*, the original A-side.

Bobbie Gentry
Live At The BBC (LP)
UMC/Virgin EMI
No BBC material featuring Bobbie has ever been released – so these recordings are completely unfamiliar to fans.

Giant Sands
Provisions (LP)
Fire America
2008 return to his old band for Howe Gelb, with guest appearances from PJ Harvey, Neko Case and M Ward among others.

LEGENDARY LABELS

CHARLY®

ICONIC ARTISTS

Newly remastered for vinyl from the original master tapes

Bubble Puppy

A Gathering Of Promises

International Artists label-mates of The 13th Floor Elevators, the Texas twin-lead guitar pioneers' 1969 garage-psych classic has its full stereo mix restored.

LIMITED EDITION CLEAR VINYL LP
DELUXE PACKAGING
NEW SLEEVE NOTES

Released 25 May

SMALL FACES

Ogdens' Nutgone Flake

One of the most influential albums of all time. Mono and stereo LPs plus rare outtakes presented in a commemorative deluxe box set.

LIMITED EDITION RED WHITE & BLUE VINYL
LAVISHLY ILLUSTRATED BOOKLET
NEW SLEEVE NOTES BY MOJO'S MARK PAYTRESS

Released 15 June

RECORD STORE DAY UK

Johnny Cash

I Love You Because

First time on vinyl for rare version of 1959 hit.

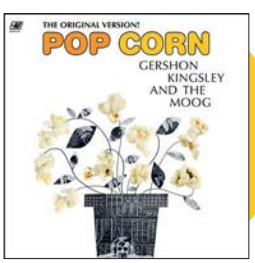
LIMITED EDITION RED VINYL
VINTAGE-STYLE SLEEVE

Small Faces

Lazy Sunday

Stereo mix of classic no.2 hit plus alternate mix of Ogdens' title track exclusive to this single.

LIMITED EDITION LUMINOUS YELLOW VINYL
DIE-CUT CRESCENT MOON SLEEVE



Gershon Kingsley and the Moog

Pop Corn

1960s worldwide hit single was a huge influence on today's electronica artists.

STEREO AND MONO VERSIONS
RARE B-SIDE
12-INCH POP CORN YELLOW VINYL

Nico

I'm Not Sayin'

One of Immediate Records rarest singles features Brian Jones and Jimmy Page.

LIMITED EDITION 7-INCH WHITE VINYL
GATEFOLD SLEEVE WITH RARE PHOTOS

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INTERNATIONAL ARTISTS

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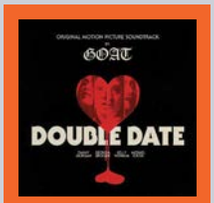
SUN RECORD COMPANY

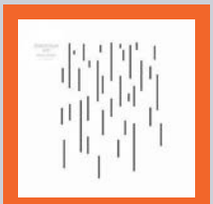
Girls Names
Primitive Desire (LP)
Tough Love
11-track collection of the first-ever studio sessions from Belfast band Girls Names, recorded in 2009.

Robert Glasper Experiment
The ArtScience Remixes (EP)
Blue Note
Eight remixes from *ArtScience*; UK, US and Canada only.



Goat
Double Date 10"
Rocket
Soundtrack for gory comedy-horror film from Swedish psychedelic rockers, Goat.

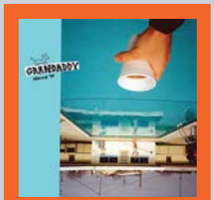
Robert Goerl
The Paris Tapes (LP)
Grönland Records
Previously unreleased album by one half of German electronic pioneers, DAF. Recorded in Paris in 1982.



GoGo Penguin
v2.0 (Deluxe Edition) (2LP, clear vinyl)
Gondwana Records
2014 Mercury Prize-nominated album from jazzy trio on clear vinyl.

Goldie
25 Years Of Goldie, Unreleased And Remastered (3x12")
metalheadz
Coloured vinyl with RSD-only sleeve.

Antony Gormley
Sounds Of The Studio (LP)
Gearbox Records
A "teleportational sound portrait" of sculptor's cathedral-like studio.

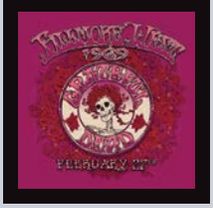


Grandaddy
'Practice '97' (RSD Exclusive) (LP)
Friendship Fever
Eight-track, never-before-released on vinyl Grandaddy band-practice session from 1997.

Grant Green
Funk In France: From Paris To Antibes (1969-1970) (3LP)
Resonance Records
Unreleased live recordings of jazz guitar legend.

Grant Green
Slick! Live At Oil Can Harry's (2LP)
Resonance Records
Unreleased, funky live recording from 5 Sept 1975 in a popular Vancouver club.

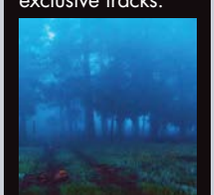
Grateful Dead
Fillmore West, San Francisco (4LP)
RBDO
The Fillmore West, San Francisco, CA 1969 show, plus three others from the same year.



Barry Gray Orchestra
No Strings Attached – TV Themes (10")
Pye
Thunderbirds, Captain Scarlet, Stingray and *Joe 90* themes.

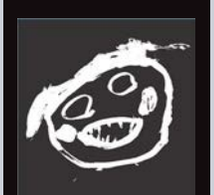
Dave Grusin
The Friends Of Eddie Coyle (OST) (LP)
Wewantsounds
Cream of LA's musicians create cult-classic 1973 soundtrack.

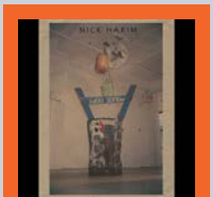
Angèle David-Guillou/Dead Light/Snow Palms/Matt Dunkley
TBC (12")
Village Green
Four brand new, exclusive tracks.



Gundelach
Record Store Day Remixes (12")
U OK?
Space-disco legend Prins Thomas takes on Gundelach's track *Games*.

Haley
Bratt (7")
Memphis Industries
Brand-new music, exclusive to RSD, under Haley Bonar's newly simplified monicker, Haley.





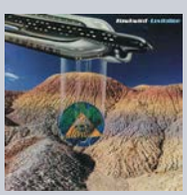
Nick Hakim/ Onyx Collective
Vincent Tyler/ The PawnBroker/ Rat Race (12")
ATO
Collaborative 12" release with new original songs.

Albert Hammond Jr
Etchings (10")
Red Bull Records
B-sides to new album *Francis Trouble*. The only place to hear these B-sides is this 10".

The Handsome Beasts
Beastiality (LP and bonus 12")
Cast In Stone Entertainment
1982's *Beastiality* album reissued with a bonus 12".

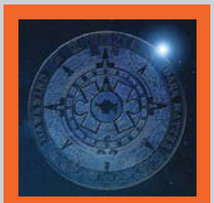
TBC

Richie Havens/Donny Hathaway
Going Back To My Roots/The Ghetto (12")
A's and Bees
Super-rare 12" reissued for RSD.



Hawkind
Levitation (3LP)
Atomhenge
A unique three-LP set featuring the much-loved space-rockers' classic LP from 1980. This includes two bonus LPs of a live concert recorded in Lewisham, London in that same year, which has been recently remixed from the original multi-track tapes. This Record Store Day release is a version never previously released on vinyl. The set is out on blue vinyl, and also features a replica programme from the 1980 *Levitation* UK tour – an infamous 33-date stint around Britain and Ireland from 10 October through to 15 November that saw in-band squabbling, members leaving, road accidents and more.

Led Zeppelin
Rock And Roll (7")
Rhino
Rhino celebrates 50 years of Led Zeppelin with this 7" single featuring two previously unreleased tracks on yellow vinyl with large hole and adaptor that can be removed, housed in a printed paperboard sleeve. Side A is *Rock And Roll (Sunset Sound Mix)*, with *Friends (Olympic Studios Mix)* on the B-side.

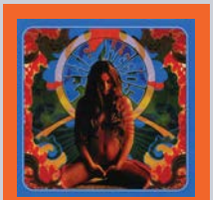


Hawkwind
Dark Matter (2LP)
PLG UK Catalog
Double album of material previously available only on *Parallel Universe* 3CD, never before released on vinyl.

Richard Hawley
Funny Cow/Love Me (7")
Laughing Girl
Tracks from the soundtrack to British film *Funny Cow*.

Hayseed Dixie
It Happened So Grassed! Live In Scotland (2LP)
Hayseed Dixie Records
First official live album from the Rockgrass giants.

Jowe Head
Pincer Movement (LP)
Easy Action
First vinyl release of 1981 album from Swell Maps and Television Personalities man.



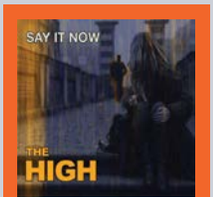
The Heads
Everybody Knows We Got Nowhere (2LP)
Rooster
Reissue of 2000 album, sold out on all formats. Limited to 500 copies.

The Hempolics
Riding For A Fall/ Come As You Are (12")
Shark Free Records
New covers album from The Hempolics, including Nirvana's *Come As You Are*.

Jimi Hendrix
Mannish Boy/ Trash Man (7")
Legacy/Sony Music
Muddy Waters cover from *Both Sides Of The Sky* album and a Hendrix original.

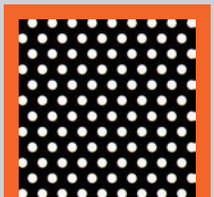
Nick Heyward
Stars (10")
Gladstone
Third single from Heyward's ninth album, *Woodland Echoes*, and his first exclusive for Record Store Day.

Hifi Sean & David McAlmont
Transparent (7")
Plastique Recordings
Taster of new album on clear vinyl with sticker.



The High
Say It Now/ Sugarpuff (12")
Vinyl Revival
New material from band formed by former Stone Roses member Andy Couzens.

The Hit Parade
Happy World (7")
JSH Records
500 black-vinyl pressing from London indie-pop trio formed in 1984.



Robyn Hitchcock
Robyn Hitchcock And His LA Squires (7")
Yep Roc
Rare live material recorded at The Troubadour in LA.

Holland-Dozier Feat. Lamont Dozier
Why Can't We Be Lovers (7")
Invictus Records
45-year anniversary 7" on blue vinyl.

The Honey Drippers/ Brotherhood
Impeach The President (7")
Tuff City
Backed by *The Monkey That Became President*.

Niall Horan
Mirrors EP (10")
Virgin
10" black-vinyl shrinkwrap release with four tracks: *On My Own, Mirrors, On The Loose* and *Slow Hands*.

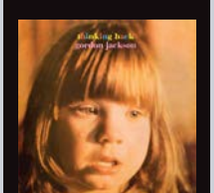
Rowland S Howard
Autoluminescent (7")
Easy Action
Exclusive blue-vinyl release from late former Birthday Party guitarist.

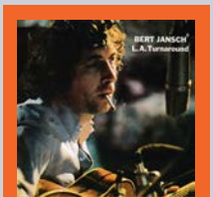
The Human League
Secrets (2LP)
Demon
3-sided LP in gatefold sleeve. available for the first time on vinyl. 1,000 copies.

Thee Hypnotics
Righteously Recharged (LP)
Beggars Banquet
Albums boxset, plus bonus Peel sessions, demos and rarities.

Jason Isbell & The 400 Unit
Live From Twist & Shout 11.16.07 (12")
New West Records
Live EP recorded at Denver record store Twist & Shout.

Gordon Jackson
Thinking Back (LP)
Sunbeam
Lost classic featuring British singer-songwriter backed by Traffic. Numbered + 7".





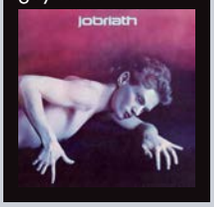
Bert Jansch
L.A. Turnaround (LP)
Earth Recordings
Album produced in part by Mike Nesmith. Limited-edition blue vinyl. 1,000 copies.

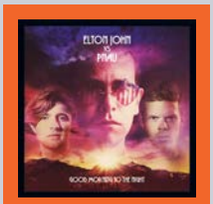
Karl Jenkins
The Armed Man: A Mass For Peace (LP)
Warner Classics
A powerful anti-war piece for choir and orchestra by the Welsh composer.

Jethro Tull
Moths (10")
PLG UK Catalogue
Six-track black-vinyl mini LP based around the original *Moths* single to celebrate Jethro Tull's 50th anniversary.

JKriv
Férias '77 Reworks
Razor-N-tape
Collection of Brazilian revisions from label co-head JKriv over 2x12" including sticker pack and download code.

Jobriath
Jobriath (LP)
MOV
Debut album on coloured vinyl for the first time from arguably America's first glam rocker and celebrated gay icon.





Elton John vs Pnau
Good Morning To The Night (LP)
UMC/Mercury
Remix album by Elton and Australian dance duo on clear vinyl.

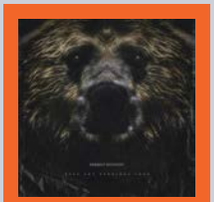
Marc Jonson
Years (LP)
Munster
Jonson's 1972 psych-folk debut reissued on vinyl for the first time with bonus 7" featuring four extra tracks.

Jungle Rot
What Horrors Await (LP)
Victory Records
Remastered and remixed album by American death metal band on coloured vinyl.

TBC

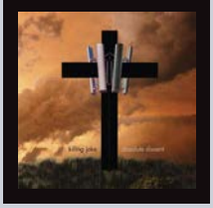
Kaleidoscope
Faintly Blowing (7")
Kaleidoscope Sounds
Early version backed by unreleased track *Jump In My Boat.*

Karizma
Tech This Out, Pt. 1 (12")
Atjazz Music Company
Deep House classic remixed by Atjazz and Yoruba Soul on black vinyl.



Dermot Kennedy
Keep The Evenings Long (12")
Island
Limited-edition 12" comprising previous EP tracks and singles.

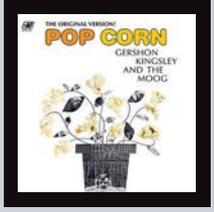
Killing Joke
Absolute Dissent (2LP)
Spinefarm
Transparent yellow vinyl, two bonus tracks, limited edition, remastered with poster.



King Kurt
Ooh Wallah Wallah (LP)
Jungle Records
35th anniversary reissue of debut album, originally on Stiff Records. Limited yellow vinyl.

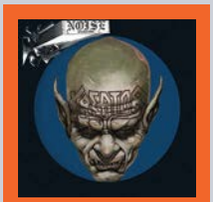
The King Rooster
The King Rooster (LP)
Dinked
Debut LP on heavyweight 180g vinyl w/printed inner sleeve.

Gershon Kingsley And The Moog
Pop Corn
Charly
Yellow 12" vinyl reissue of Kingsley's 1969 synth classic.



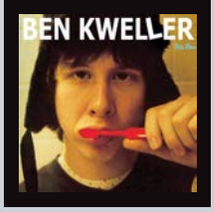
Michael Kiwanuka
Out Loud!
Polydor
Exclusive live album recorded during Kiwanuka's 2017 tour in three iconic UK venues.

Lisa Knapp
Till April Is Dead (LP)
Ear To The Ground
Limited-edition 180g white vinyl with exclusive prints especially for RSD.



Kreator
Behind The Mirror (12")
Noise
Replica of the limited-edition 1987 12" picture disc by German thrash metallers.

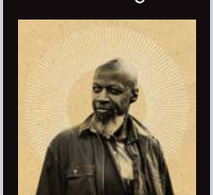
Ben Kweller
Sha Sha (LP)
ATO Records
First vinyl pressing of Kweller's classic 2002 record, on 180g white vinyl. Remastered by Greg Calbi.

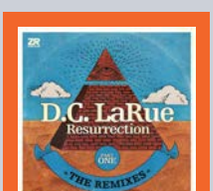


Arthur Lee And Love
Coming Through To You: The Live Recordings (1970-2004) (2LP)
RSK
A collection of rare live recordings, from a variety of venues, that originated between 1970 and 2004 and was produced by renowned archivist David Skye, with the blessing and participation of Diane Lee, Arthur Lee's widow. This is the first time a large collection of Arthur Lee And Love's career-spanning live recordings have been made available to the public. This red-vinyl package contains a 16-page booklet and cover artwork designed by illustrator William Stout, internationally renowned as one of the first rock 'n' roll bootleg cover artists. Stout also designed legitimate album covers for The Who, The Beach Boys, The Ramones, The Smithereens, and the original Rocky Rhino mascot.

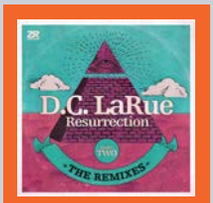
L7
Fast & Frightening
Easy Action
First time on vinyl for this compilation featuring covers of Ramones, Blondie, Runaways and Dead Kennedys.

Laraaji
Sun Transformations (LP)
All Saints Records
New album of remixes and edits from Laraaji's recent catalogue.



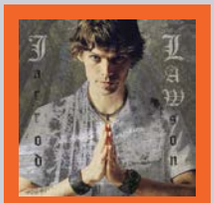


D.C. LaRue
Resurrection The Remixes Pt. 1 (12")
Z Records
Picture-sleeve special release for RSD featuring new remixes from original masters.



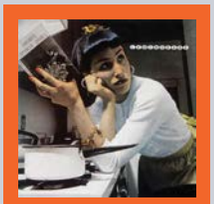
D.C. LaRue
Resurrection The Remixes Pt. 2 (12")
Z Records
Part 2 features remixes by Idjut Boys, Folamour, Ron Basejam and JKriv.

Laser Pace
Granfalloon (LP)
Feeding Tube
First-ever reissue of the curious 1974 prog LP released on John Fahey's Takoma Records by LA's Laser Pace.



Jarrod Lawson
Jarrod Lawson (2LP)
Soul Brother Records
12" double album release of Lawson's 2014 album.

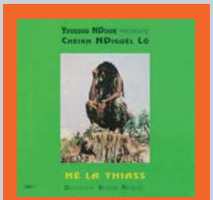
Moebius Story Leidecker/ Andreas Spechtl
Split (12")
Bureau B
Previously unreleased 12" for Record Store Day.



The Lemonheads
Favourite Spanish Dishes (7")
Fire Records
Remastered, limited edition 5-track, pink, 45rpm reissue of 1990 EP.

Linkin Park
One More Light Live (2LP)
Warner
First Time on vinyl for this 2017 live compilation. Gold vinyl in single-pocket jacket.

Lonnie Liston Smith & The Cosmic Echoes
Expansions (12")
Flying Dutchman
Groundbreaking release on vinyl for the first time in four decades.



Cheikh Lô
Né La Thiass (LP)
World Circuit
Limited reissue of classic debut album. Produced by Youssou N'Dour in Dakar in 1995 + bonus postcards and booklet.

The Lovely Eggs
This Is Eggland (RSD Egg Edition) (LP)
Egg Records
Special fried-egg vinyl, limited to 500 copies.

The Mohawks
The Champ (7")
MOV
50 years ago, The Mohawks, a group of session musicians assembled by Alan Hawkshaw, released *The Champ*. This Hammond-infused dance groove went on to be one of the essential hip-hop samples of all time. Originally released in 1968, there's a Wikipedia page dedicated to the track, and WhoSampled lists 641 tracks that have used its groove – an A list of hip-hop and rap royalty including Eric B & Rakim, Mantronix, Afrika Bambaataa, Onyx, Nas, DJ Shadow, Method Man, Ice Cube, Easy E… and many more besides. Grab a slice of hip-hop history for RSD 2018.

Lulu
Heaven And Earth And The Stars (LP)
Demon
Seventh studio album, numbered exclusive RSD version on blue vinyl + bonus 7".

The Lurkers
Fulham Fallout (LP)
Beggars Banquet
Celebrating the 40th anniversary of The Lurkers' 1978 debut album *Fulham Fallout* with orange-vinyl reissue.

Cheryl Lynn
You Saved My Day /Got To Be Real (12")
Columbia Disco
40th anniversary release of rare 12" mix, with feel-good anthem on B-side.

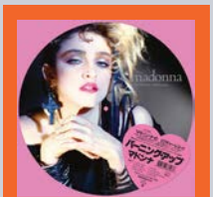
The Liminanas
Remixes (12")
Because Music
Liminanas songs revisited by other artists – Laurent Garnier & Arnaud Rebotini. Exclusive RSD 12".

TBC

The Liminanas
Dimanche/ Two Sisters (7")
Because Music
An RSD-exclusive single featuring an original track and a cover of The Kinks' *Two Sisters*.

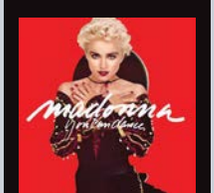
Machito
Machito. From Montuno To Cubop (2LP)
Grosso Recordings
2LP collection of remastered tracks on vinyl for the first time in years.

Madness
I Do Like To Be B-side The A-Side (LP)
USM
B-sides of first 11 Madness singles. Packaging designed by Paul Agar.



Madonna
The First Album (LP)
Rhino
Replica rare 1983 Japanese 8-track picture disc LP, with original lilac card insert & clear PVC outer with pink heart obi-sticker.

Madonna
You Can Dance (12")
Rhino
Replica 7-track EP of Venezuelan version of *You Can Dance* on red translucent vinyl.



Mal-One
Never Mind The Punk 45 (7")
Jamaican Recordings
Punk celebration that namechecks London's many record shops.

The Main Ingredient
Work To Do/ Instant Love (7")
RCA
Fantastic take on the Average White Band's original funky classic.

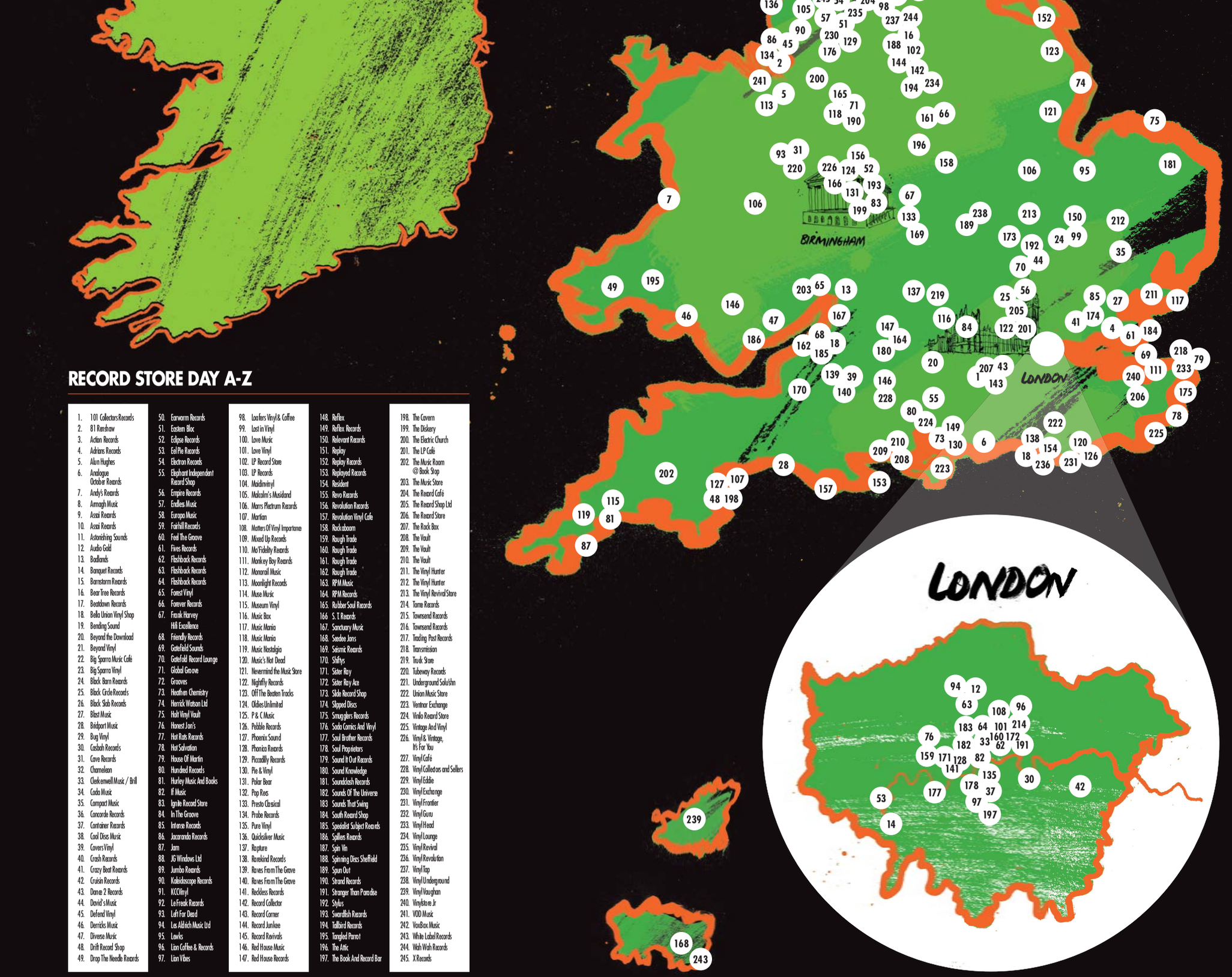
Mandolin Orange
Mandolin Orange Plays Cover Songs (12")
Yep Roc
Five classic covers, including *Boots Of Spanish Leather*.

FIND YOUR NEAREST STORE

RECORD STORE DAY 2018
PARTICIPATING OUTLETS

Map is for illustrative purposes only.
See recordstoreday.co.uk/participating-stores
for full details

RECORD STORE DAY UK
21.04.2018



RECORD STORE DAY A-Z

1. 101 Collectors Records
2. 81 Renshaw
3. Action Records
4. Adrians Records
5. Alun Hughes
6. Analogue October Records
7. Andy's Records
8. Armagh Music
9. Assai Records
10. Assai Records
11. Astonishing Sounds
12. Audio Gold
13. Badlands
14. Banquet Records
15. Barnstorm Records
16. Bear Tree Records
17. Beatdown Records
18. Bella Union Vinyl Shop
19. Bending Sound
20. Beyond the Download
21. Beyond Vinyl
22. Big Sparra Music Café
23. Big Sparra Vinyl
24. Black Barn Records
25. Black Circle Records
26. Black Slab Records
27. Blast Music
28. Bridport Music
29. Bug Vinyl
30. Casbah Records
31. Cave Records
32. Chameleon
33. Clerkenwell Music / Brill
34. Coda Music
35. Compact Music
36. Concorde Records
37. Container Records
38. Cool Discs Music
39. Covers Vinyl
40. Crash Records
41. Crazy Beat Records
42. Cruisin Records
43. Dance 2 Records
44. David's Music
45. Defend Vinyl
46. Derricks Music
47. Diverse Music
48. Drift Record Shop
49. Drop The Needle Records
50. Earworm Records
51. Eastern Bloc
52. Eclipse Records
53. Eel Pie Records
54. Electron Records
55. Elephant Independent Record Shop
56. Empire Records
57. Endless Music
58. Europa Music
59. Fairhill Records
60. Feel The Groove
61. Fives Records
62. Flashback Records
63. Flashback Records
64. Flashback Records
65. Forest Vinyl
66. Forever Records
67. Frank Harvey Hifi Excellence
68. Friendly Records
69. Gatefield Sounds
70. Gatefold Record Lounge
71. Global Groove
72. Grooves
73. Heathen Chemistry
74. Herrick Watson Ltd
75. Holt Vinyl Vault
76. Honest Jon's
77. Hot Rats Records
78. Hot Salvation
79. House Of Martin
80. Hundred Records
81. Hurley Music And Books
82. If Music
83. Ignite Record Store
84. In The Groove
85. Intense Records
86. Jacaranda Records
87. Jam
88. JG Windows Ltd
89. Jumbo Records
90. Kaleidoscope Records
91. KCCVinyl
92. Le Freak Records
93. Left For Dead
94. Les Aldrich Music Ltd
95. Lewis
96. Lion Coffee & Records
97. Lion Vibes
98. Loafers Vinyl & Coffee
99. Lost in Vinyl
100. Love Music
101. Love Vinyl
102. LP Record Store
103. LP Records
104. Maidinvinyl
105. Malcolm's Musicland
106. Marrs Plectrum Records
107. Martian
108. Matters Of Vinyl Importance
109. Mixed Up Records
110. Mo'Fidelity Records
111. Monkey Boy Records
112. Monorail Music
113. Moonlight Records
114. Muse Music
115. Museum Vinyl
116. Music Box
117. Music Mania
118. Music Mania
119. Music Nostalgia
120. Music's Not Dead
121. Nevermind the Music Store
122. Nightfly Records
123. Off The Beaten Tracks
124. Oldies Unlimited
125. P & C Music
126. Pebble Records
127. Phoenix Sound
128. Phonica Records
129. Piccadilly Records
130. Pie & Vinyl
131. Polar Bear
132. Pop Recs
133. Presto Classical
134. Probe Records
135. Pure Vinyl
136. Quicksilver Music
137. Rapture
138. Rarekind Records
139. Raves From The Grave
140. Raves From The Grave
141. Reckless Records
142. Record Collector
143. Record Corner
144. Record Junkee
145. Record Revivals
146. Red House Music
147. Red House Records
148. Reflex
149. Reflex Records
150. Relevant Records
151. Replay
152. Replay Records
153. Replayed Records
154. Resident
155. Revo Records
156. Revolution Records
157. Revolution Vinyl Cafe
158. Rockaboom
159. Rough Trade
160. Rough Trade
161. Rough Trade
162. Rough Trade
163. RPM Music
164. RPM Records
165. Rubber Soul Records
166. S. T. Records
167. Sanctuary Music
168. Seedee Jons
169. Seismic Records
170. Shifnys
171. Sister Ray
172. Sister Ray Ace
173. Slide Record Shop
174. Sloped Discs
175. Smugglers Records
176. Soda Comics And Vinyl
177. Soul Brother Records
178. Soul Proprietors
179. Sound It Out Records
180. Sound Knowledge
181. Soundclash Records
182. Sounds Of The Universe
183. Sounds That Swing
184. South Record Shop
185. Specialist Subject Records
186. Spillers Records
187. Spin Vin
188. Spinning Discs Sheffield
189. Spun Out
190. Strand Records
191. Stranger Than Paradise
192. Stylus
193. Swordfish Records
194. Tallbird Records
195. Tangled Parrot
196. The Attic
197. The Book And Record Bar
198. The Cavern
199. The Diskery
200. The Electric Church
201. The LP Café
202. The Music Room @ Book Stop
203. The Music Store
204. The Record Café
205. The Record Shop Ltd
206. The Record Store
207. The Rock Box
208. The Vault
209. The Vault
210. The Vault
211. The Vinyl Hunter
212. The Vinyl Hunter
213. The Vinyl Revival Store
214. Tome Records
215. Townsend Records
216. Townsend Records
217. Trading Post Records
218. Transmission
219. Truck Store
220. Tubeway Records
221. Underground Solushn
222. Union Music Store
223. Ventnor Exchange
224. Vinilo Record Store
225. Vintage And Vinyl
226. Vinyl & Vintage, It's For You
227. Vinyl Café
228. Vinyl Collectors and Sellers
229. Vinyl Eddie
230. Vinyl Exchange
231. Vinyl Frontier
232. Vinyl Guru
233. Vinyl Head
234. Vinyl Lounge
235. Vinyl Revival
236. Vinyl Revolution
237. Vinyl Tap
238. Vinyl Underground
239. Vinyl Vaughan
240. Vinylstore Jr
241. VOD Music
242. VoxBox Music
243. White Label Records
244. Wah Wah Records
245. X Records

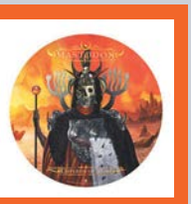
The Maccabees
Wall Of Arms (LP)
Fiction Records
Limited, numbered 12" picture disc of The Maccabees' second album in clear sleeve.

Mansun
Wide Open Space (12")
Kscope
Both *Four* EP tracks on a single 12-inch for the first time from the Chester indie-proggers.

TBC

Kara Marni
Golden (12")
Access Records
Debut physical release from young London soul singer signed to Access Records to celebrate RSD 2018.

George Martin
Beatles To Bond And Bach (LP)
MOV
Celebrating the work of one of Britain's best-ever music producers.



Mastodon
Emperor Of Sand (LP)
Reprise
Double-sided picture disc version of 2017 album in clear vinyl sleeve with RSD sticker.

The Maytones
Only Your Picture (LP)
Burning Sounds
Reissue of Jamaican reggae duo's original 1984 album, plus four-track 12".

The Mekons
Never Been In A Riot (7")
Superior Viaduct
Clear-vinyl re-press of seminal debut Mekons 45, originally released in 1978.

TBC

The Mekons
Where Were You/ I'll Have To Dance Then (12")
Superior Viaduct
Yellow-vinyl re-press of second Mekons 45, first released in 1978.

The Members
Greatest Hits – All The Singles (LP)
Anglo-Centric
The long-serving British punk band's most recent album reissued on clear vinyl.

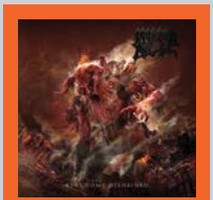
Merzbow, Mats Gustafsson, Thurston Moore, Balazs Pandi
Cuts Up, Cuts Out (LP)
RareNoiseRecords

Midland
On The Rocks (LP)
Big Machine UK
Debut offering from the embodiment of 70s Californian country. Released in the UK as a Record Store Day exclusive.

Jackie Mittoo
Showcase (7")
VP/17
North Parade
EP of songs featured on the 34-track *Striker Showcase* CD of Mittoo hits.

Motörhead
Death Or Glory (LP)
VP
Reissued on silver vinyl, *Death Or Glory* is one of two studio albums with the short-lived Lemmy, Würzel, Zööm and Mikkey Dee line-up, and was originally released in 1993 as *Bastards*. The band returned to their roots: playing loud and fast. The lyrical themes range from social criticism (*On Your Feet Or On Your Knees*) to war (*Death Or Glory* and *I Am The Sword*) to all-out mayhem (*Burner*). *Death Or Glory* is cited by the band as one of their best works. In his autobiography, *White Line Fever*, Lemmy called it: "One of the best albums we ever did".

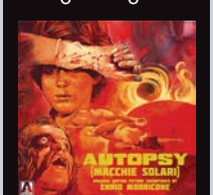
Mogwai
Ten Rapid (Collected Recordings) (LP)
Rock Action
Coloured vinyl repress of out-of-print singles, B-sides and rarities.



Morbid Angel
Kingdoms Disdained (12")
Silver Lining Music
2017 album never made avaible in this format on 12" heavyweight picture disc.

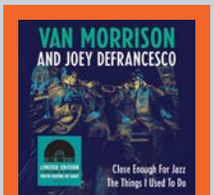
Kevin Morby & Waxahatchee
Farewell Transmission (7")
Dead Oceans
Jason Molina fans team up for a pair of cover versions.

Ennio Morricone
Autopsy Original Soundtrack (2LP)
Arrow Records
First vinyl release on double translucent marbled orange 180g.



Ennio Morricone
Drammi Gotici (LP)
Rustblade
Morricone's score to a 1978 Italian horror mini-series, released here on white vinyl.

Van Morrison
Alternate Moondance (LP)
Rhino
Alternate versions and takes of this landmark 1970 album's 10 songs on 180g vinyl.

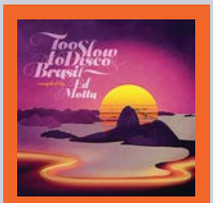


Van Morrison & Joey Defrancesco
Close Enough For Jazz/The Things I Used To Do (7")
Legacy/Sony Music
Tracks from the duo's upcoming album.

Beverley Martyn
Where The Good Times Are (LP)
Bug/Fly
TBC.

TBC

Motörhead
Heroes (7")
Motörhead Music/ Silver Lining Music
First vinyl release, featuring 2017 official *Wacken Hymn*, recorded live, on side B.



Ed Motta Presents...
Too Slow To Disco Brasil (LP)
How Do You Are?
New violet-vinyl edition, compiled by Brazilian collector Ed Motta.

Mushrooms Project Vs Earthboogie
The Remixes (12")
Leng
Laid-back mid-tempo and African-inspired dance productions collide.

TBC

Miguel
War & Leisure (2LP)
RCA
Double 150g LP with download code inserts. Record Store Day exclusive until Oct 2018, limited to 500 copies.

Nas
Live From The Kennedy Center (2LP)
Mass Appeal Records
2LP of 2014 Kennedy Center performance.

TBC

Nazz
Fungo Bats Acetates (2LP)
RSK
Nazz's second LP is finally released with the tracklisting drawn from three acetates in Texas.

Joey Negro Presents
Remixed With Love (12")
Z Records
Three exclusive disco remixes as part of the *Remixed With Love* series.

Nico
I'm Not Sayin'/ The Last Mile (7")
Immediate
First original single on Immediate, featuring and produced by Jimmy Page.

Molly Nilsson
These Things Take Time (2LP)
Night School
Originally self-released in 2008, Nilsson's debut gets a 500-limited clear-vinyl release.

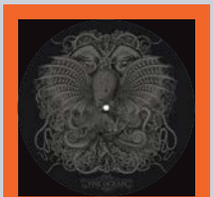
Nothing But Thieves
Crazy/Lover You Should've Come Over (7")
RCA
NBT cover Gnarls Barkley and Jeff Buckley!

TBC

The Notorious B.I.G.
Juicy (12")
Bad Boy
Platinum-certified single from *Ready To Die* reissued on grey vinyl as an RSD exclusive.

N.S.U.
Turn On, Or Turn Me Down (LP)
Morgan Blue Town
180g album with gatefold sleeve and inner bag with sleeve notes and MBT catalogue.

Osunlade
Same, Same.../ Music Had Appeal (7")
Yoruba Soul
Two soul-and-funk-fuelled cuts in Osunlade's unmistakable style.

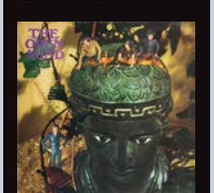


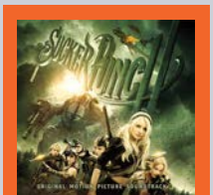
Ocean Colour Scene
Marchin' Already (2LP)
UMC/Island
Exclusive green-coloured heavyweight vinyl of No. 1 album.

Odyssey/ Phyllis Hyman/Keni Burke
Native New Yorker (2x12")
Le Edits Records
300 numbered and signed copies.

The National
Boxer Live In Brussels (LP)
4AD
Previously unreleased live version of the band's cult-classic fourth album Boxer, to celebrate its 10th anniversary last year. The National performed *Boxer* in full at Forest National, Brussels, Belgium on 9 November, 2017 during the tour to promote their seventh album *Sleep Well Beast*. The setlist includes *Fake Empire*, *Slow Show*, *Mistaken For Strangers*, *Apartment Story* and *Squalor Victoria*. Released especially for Record Store Day 2018, *Boxer Live In Brussels* comes on clear vinyl.

The Open Mind
The Open Mind (LP)
Sunbeam
Definitive reissue with poster, 45 (picture sleeve), and booklet.

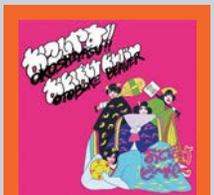




OST/Various
Sucker Punch (LP)
MOV
2011 soundtrack produced by Marius de Vries. First pressing of 1,000 numbered copies on green transparent vinyl.

OST/Hitchcock Themes
Vertigo/North By Northwest (7")
Silva Screen
Coloured-vinyl double A-side, numbered in bespoke 7" sleeves.

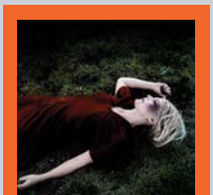
TBC



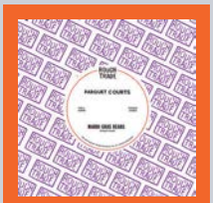
Otoboke Beaver
Okoshiyasu Otoboke Beaver (LP)
Damnably
Remastered 12" pink LP from Japanese quartet.

Oumou Sangaré
Mogoya Remixed (12")
No Format
2017 album *Mogoya* remixed by six artists. White vinyl.

TBC



Our Broken Garden
When Your Blackening Shows (LP)
Bella Union
10th-anniversary release on vinyl for first time.



Parquet Courts
Mardi Gras Beads (7")
Rough Trade
Limited 7". New song from forthcoming album. Exclusive indies-only B-side.

Pere Ubu
Terminal Tower (LP)
Call Of The Void
1,000-copies only 180g vinyl reissue of 1985 compilation of early singles and B-sides.

TBC

Jean-Jaques Perry
Prelude au Sommeil (12")
Moochin' About
First vinyl reissue of Perry's debut release, more than 60 years later.

Phoenix
Monologue (7")
Atlantic
Single sided, red-coloured heart-shaped one-track vinyl release with clear sleeve and sticker.

The Physics House Band
Mercury Fountain (2LP)
Small Pond
Remix album with live tracks from emerging Brighton prog-rock trio.

Pictish Trail
Future Echoes (2LP)
Fire Records
Latest album from Scottish singer-songwriter Johnny Lynch. 'Cosmic' coloured double LP with disc of extras. 1,000 copies.

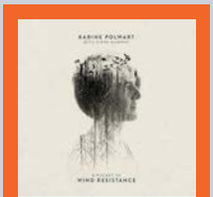
Pink Floyd
The Piper At The Gates Of Dawn (LP)
Pink Floyd Music Ltd
Unreleased mono mix of Pink Floyd's classic 1967 debut album on 180g black vinyl, in special envelope gold sleeve. Includes an exclusive Record Store Day 2018 poster.

The Pineapple Thief
8 Years Later (LP)
Kscope
In-demand progressive/ ambient recording on vinyl for the first time. White vinyl.

Plush
Fed (LP)
Be With Records
Reissue of second album by Liam Hayes on double LP, pressed at 45rpm with gatefold sleeve and download code.

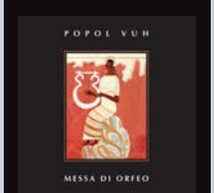
TBC

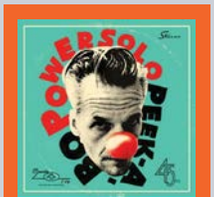
The Police
Roxanne (7")
UMC/Polydor
Picture-disc reissue of the second Police single with bespoke gatefold sleeve with die-cut 'dialling holes'.



Karine Polwart with Pippa Murphy
A Pocket of Wind Resistance (2LP)
Hudson Records
First time on vinyl, gatefold pressing of 2017 album.

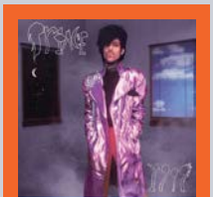
Popol Vuh
Messa Di Orfeo (LP)
One Way Static
Deluxe coloured-vinyl reissue from Florian Fricke's brainchild, limited to 1,000 copies.





PowerSolo
Peek-A-Bo (7")
Crunchy Frog
Black vinyl pressing limited to 500 copies from Denmark's rock 'n' roll Raithin Brothers, on Crunchy Frog.

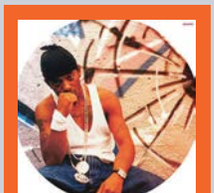
Elvis Presley
The King In The Ring (2LP)
Legacy/Sony Music
50th anniversary release and first time on 2LP vinyl. Deluxe packaging, red opaque vinyl.



Prince
1999 (LP)
Rhino
Reissue of the European version of Prince's *1999*, unavailable on vinyl since 1983, the year after its initial release.

Prince Fatty
Sunshine feat. Omar & Fatlip (7")
Evergreen Recordings
Live reworking of Prince Fatty classic with stellar cast, limited to 1,000.

The Legendary Marvin Pontiac
Greatest Hits (LP)
Northern Spy
John Lurie's collection of work of a fictional African-Jewish creation.

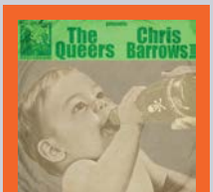


Prodigy
Keep It Thoro (LP)
Legacy/Sony Music
Picture-disc album comprising remixes and a cappella versions (inc. Havoc remix) from the Mobb Deep frontman.

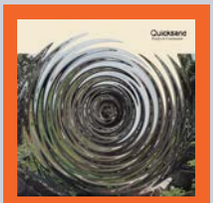
Public Image Limited
Live At Brixton Academy 1986 (2LP)
UMC/Virgin EMI
Full 1986 Brixton Academy concert. First time on vinyl.

Public Service Broadcasting
People Will Always Need Coal (12")
Play It Again Sam
12" single taken from 2017's hugely successful *Every Valley* album.

Q'65
Kjoe Blues (7")
MOV
Four remastered Nederbeat tracks in mono on yellow vinyl from Dutch group. Originally released in 1967.



The Queers/ Chris Barrows Band
Split EP (7")
RSK
Studio sequel to the 1994 split 7" *Live At Some Prick's House.*



Quicksand
Triptych Continuum (12")
Epitaph Records
New Epitaph release with unreleased tracks on side A and etch on side B.

Paul Quinn
Please Stay/Pale Blue Eyes (7")
Moochin' About
Unreleased tracks 20 years after Quinn's last release. An anthology is to follow.

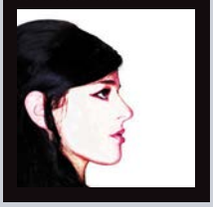
TBC

Radio Slave
Feel The Reverse (DJ Koze Edits) (12")
Rekids
RSD release featuring two DJ Koze re-edits of Radio Slave tracks.

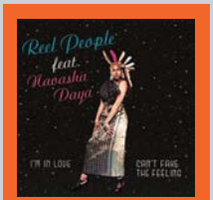
Rage Against The Machine
Democratic National Convention 2000
Legacy/Sony Music
Recording of the legendary protest concert from 2000.

Ramones
Sundragon Sessions (LP)
Rhino
Early mixes from *Leave Home*, previously avaialble on 40th Anniversary edition.

Gemma Ray
The Leader (LP)
Bronzerat
First vinyl release of Ray's debut on limited edition (500) lucky-dip coloured vinyl edition, with new artwork.



Michael Raven And Joan Mills
Death And The Lady (LP)
Sunbeam
One of the rarest 70s British folk albums. Numbered sleeve.

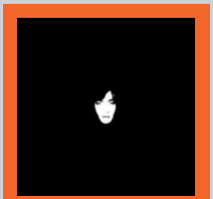


Reel People Feat. Navasha Daya
I'm In Love/Can't Fake The Feeling (12")
Reel People Music
First release in series from Reel People.

Eli Paperboy Reed
…Meets High & Mighty Brass Band (LP)
Yep Roc
Live album featuring Reed's greatest hits and new track, *As I Live And Breathe.*

Lou Reed
Animal Serenade (3LP)
Rhino (Pure)
Live album recorded in Los Angeles at the Wiltern Theatre in 2003.

Ron Grainer
OST/The Omega Man (2LP)
Silva Screen
Coloured vinyl 2LP with heavy duty paper-over-board laminated sleeve. gatefold



Jacques Renault
Favicon (12")
Let's Play House
Reissue of cult New York disco four-track EP previously released on Hole In The Sky label.

The Residents
*The W***** B*** Album (LP)*
New Ralph Too
The legendary, unreleased pre-Residents album – as sent to Warner Brothers in 1971.

Thomas Rhett
Life Changes (LP)
Big Machine UK
Country star Thomas Rhett's third album is his boldest yet and only available on vinyl in the UK as part of RSD.

TBC

TBC

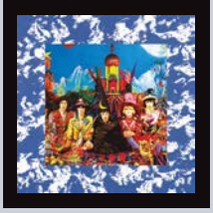
Rhi
Reverie (And Jam City Remix) (LP)
Tru Thoughts
First pressing of Rhi's debut album in transparent purple with remixes from Jam City.

Max Richter
The Blue Notebooks – 15 Years (2LP)
Deutsche Grammophon
Exclusive blue vinyl edition and bonus tracks and remixes.

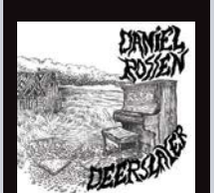
TBC

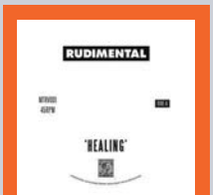
Ride
Waking Up In Another Town: Weather Diaries Remixed 2(LP)
Wichita
Exclusive remixes by friends of the band, including Mogwai.

The Rolling Stones
Their Satanic Majesties Request (LP)
Decca
Remastered stereo version of 1967 album in lenticular front-panel sleeve.



Daniel Rossen
Deerslayer (12")
Warp
Brand new solo single from Grizzly Bear band member and singer Daniel Rossen exclusively for RSD 2018.





Rudimental
Healing/No Fear (12")
Atlantic
Double A-side release feat. Joseph Angel, The Martinez Brothers and Donna Missal.

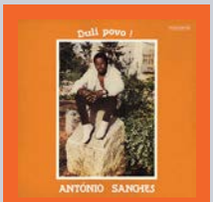
Run The Jewels
Stay Gold Collectors Box (LP)
Run The Jewels Inc.
Metal boxset with 12" EP, Marvel Comics artwork, RTJ slipmat, poster.

TBC

Duke Reid All Stars/Roland Alphonso
Judge Sympathy/Never To Be Mine (7")
Trojan/BMG
To commemorate the 50th anniversary of Trojan Records, a special coloured-vinyl edition of the first-ever 7" single to be issued in the UK on a Trojan label. Originally released by Island Records on 28 July 1967, the record features two sought-after rock steady rarities from the legendary catalogue of famed Treasure Isle Records producer Duke Reid, aka 'The Trojan'. Pressed on orange vinyl and presented in a specially created card sleeve, the record looks as good as it sounds and is sure to become an instant collectors' item.

Small Faces
Lazy Sunday Afternoon (Early Mix)/Ogdens' Nut Gone Flake (Alternate Take – Phased Mix) (stereo) (7")
Immediate
Exclusive coupling for Record Store Day 2018 featuring stereo mix of No. 2 hit single from 1968. The recently discovered, previously unreleased alternate version of the *Ogdens' Nut Gone Flake* title track is exclusive to this RSD single on luminous vinyl in die-cut, crescent moon-shaped picture sleeve. This stereo version of the Small Faces' most successful UK hit single (originally released in mono) highlights Steve Marriott's soulful vocals together with astonishing performances by band Ronnie Lane, Ian McLagan and Kenney Jones. This 7" release previews the eagerly awaited 50th anniversary 3LP boxset edition of *Ogdens' Nut Gone Flake*, the legendary No. 1 album released in 1968. Side 2 of the original LP featured the story of *Happiness Stan* and his quest for the missing half of the moon, and the collectable crescent moon packaging of *Lazy Sunday* is a tribute to that.

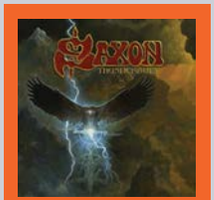
Ryuichi Sakamoto
ff2 (12")
Milan
New Sakamoto release with two previously unreleased tracks on 45rpm 12".



António Sanches
Buli Povo! (LP)
Analog Africa
A synth-drenched journey to the outer limits of Cabo Verdean popular music.

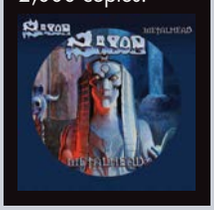
Adam Sandler
They're All Gonna Laugh At You (2LP)
Warner
Sandler's 1993 debut album on 2LP in a single-pocket jacket with RSD sticker.

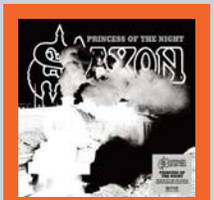
Saun & Starr
Look Closer Instrumental (LP)
Daptone Records
Instrumentals from 2014 album *Look Closer* on transparent blue vinyl. 1,800 copies.



Saxon
Thunderbolt (LP)
Militia Guard/ Silver Lining
Picture-disc version of Saxon's 2018 22nd album, never before available on this format.

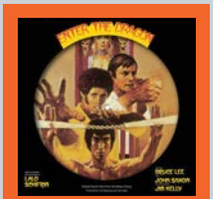
Saxon
Metalhead (LP)
Demon
Exclusive picture disc of Saxon's 1999 album with back cover art by Paul Gregory. Limited to 2,000 copies.



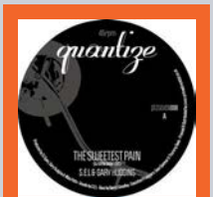


Saxon
Princess Of The Night (7")
BMG
Replica of 1981 single *Princess Of The Night* from seminal *Denim And Leather* album.

Boz Scaggs
Lowdown/Jojo/ What Can I Say (12")
Columbia
First time *Lowdown* has been pressed on vinyl since original release.



Lalo Schifrin
Enter The Dragon OST (LP)
Rhino
Picture disc of the soundtrack to legendary 1973 Bruce Lee movie by Lalo Schifrin.



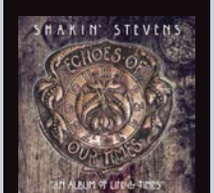
S.E.L
You Gotta Be/The Sweetest Pain (7")
Quantize Recordings
Cover of Des'ree's *You Gotta Be* produced with DJ Spen. Black vinyl.

Sevdaliza
The Calling EP (12")
MOV
New EP by Iranian-Dutch singer-songwriter Sevdaliza featuring seven new songs.

TBC

Shaggy
Oh Carolina (7")
UMC/Virgin
Limited-edition green-vinyl reissue celebrating the 25th anniversary of Shaggy's first No. 1 hit.

Shakin' Stevens
Echoes Of Our Time (LP)
HEC
New album from Shaky released on (red) vinyl for the first time.



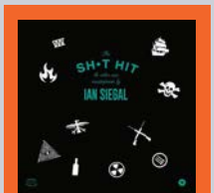
Shaun Escoffery
Days Like This (DJ Spinna Mix) (12")
Oyster Music
Soulful house anthem re-pressed for the first time in 15 years.

Bim Sherman
Lightning & Thunder (Mungo's Hi Fi remix) (10")
Scotch Bonnet
Mungo's Hi Fi remix one of reggae's most regal voices.

TBC

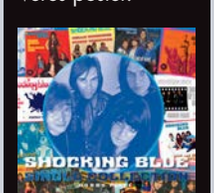
Shiho
The Body Is A Message Of The Universe (LP)
Subliminal Sounds
Limited-edition reissue of rare Japanese ambient album on pink vinyl.

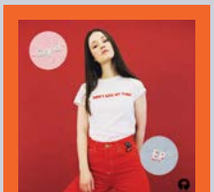
TBC



Ian Siegal
*Sh*t Hit (LP)*
Nugene
Transparent-green vinyl featuring seven key tracks from Siegal's latest album *All The Rage*.

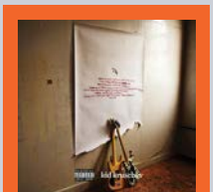
Shocking Blue
Single Collection (Part 1) (2LP)
MOV
Remastered 'best of' by legendary Dutch band. Includes Mariska Veres poster.



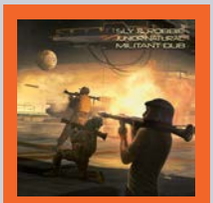


Sigrid
Don't Kill My Vibe EP (12")
Island
First releae of 21-year-old pop sensation's debut EP on heavyweight red vinyl.

Six By Seven
04 (2LP)
Saturday Night Sunday Morning
2004 album available for first time on vinyl in toxic green and blood red + bonus tracks.



Sleigh Bells
Kid Kruschev (LP)
Lucky Number
Limited-edition RSD run of 2017 digital-only mini album on clear vinyl with lyric sheet and poster.



Sly & Robbie & Junior Natural
Militant Dub (LP)
MOV
Sly & Robbie team up with upcoming reggae artist Junior Natural on gold vinyl.

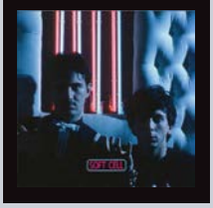
Patty Smyth And Scandal
Goodbye To You: Live In The 80s (2LP)
RSK
Recorded at the Agora Ballroom in New Haven, Ct & Indiana University.

Snapped Ankles
Violations (LP)
The Leaf Label
'Violations' of songs by Can, The Fugs, Joey Beltram & The Comateens on white vinyl.

Snarky Puppy
Shark Tank (10")
GroundUp Music
Unreleased bonus track from Snarky Puppy's latest album, *Culcha Vulcha*, and a live favourite.

Snatch
Snatch (LP)
Pandemonium
First reissue of album from legendary New York punk girl duo Patti Palladin and Judy Nylon.

Soft Cell
Say Hello Wave Goodbye/Youth (12")
UMC/Mercury
Double-A-sided 12" of new extended versions curated by Dave Ball.

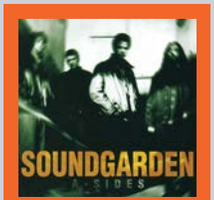


Son Volt
Okemah And The Melody Of Riot (2LP)
Transmit Sound/ Thirty Tigers
Double gatefold opaque red vinyl with bonus tracks.

TBC

Sonic's Rendezvous Band
Live 78 (LP)
Easy Action
Blue-vinyl exclusive release from the Ann Arbor, Michigan rockers.

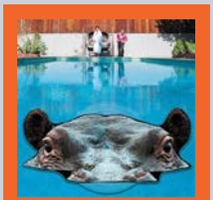
Sorrow
Under The Yew Possessed (LP)
Night School
Debut album originally released on World Serpent in 1993, reissued on gold vinyl.



Soundgarden
A-Sides (2LP)
UMC/Polydor
Available on vinyl for the first time, *A-Sides* is a compilation spanning the band's 13-year career.

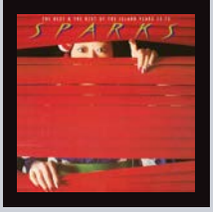
Ulrika Spacek
Suggestive Listening EP (12")
Tough Love
New music from Spacek in the form of a five-track EP recorded at KEN and in rural France.

Spacemen 3
Taking Drugs To Make Music To Take Drugs To (2LP)
Space Age Recordings
Berry-coloured 180g vinyl, remastered by John Rivers.



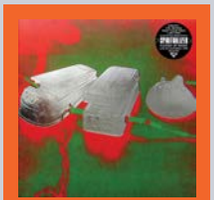
Sparks
You've Earned The Right To Be A Dick (7")
BMG
7" picture disc cut out in the shape of a hippo's head, with insert in bag.

Sparks
The Best Of & The Rest Of (2LP)
UMC/Island
Best of and round-up of Island B-sides remastered from original master tapes on red vinyl.



Melvin Sparks
Texas Twister (LP)
Tidal Waves Music
RSD exclusive limited to 1,500 copies of album by the virtuoso American soul, jazz, hard bop & blues guitarist.

Spectrum
Highs, Lows, And Heavenly Blows (LP)
Medical Records
First reissue on any format of the 1994 album by Sonic Boom's project.



Spiritualized
Fucked Up Inside (LP)
Glass Records Redux
Heavyweight vinyl LP in embossed, hot-foil finished sleeve. Remastered by John Rivers.

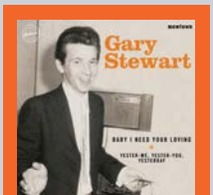
Bruce Springsteen
Greatest Hits (2LP)
Legacy/Sony Music
Best of The Boss on opaque red vinyl. Originally released in 1995 and long out of print.

The Stooges
The Stooges (The Detroit Edition)
Rhino Elektra
Compiled by Ben Blackwell of Jack White's Third Man Records and previously only available as a limited edition at the TMR record stores in the US. The Stooges' debut album, with a bonus LP including tracks lifted from the deluxe Stooges CD boxset. Includes some tracks appearing on vinyl exclusively for the first time to celebrate Record Store Day 2018.

Bunny Striker Lee
Reggae Going International 1967-76 (2LP)
Kingston Sounds
Greatest hits on highly limited red, gold & green vinyl.

Sufjan Stevens
Mystery Of Love EP (10")
MOV
3 songs from the critically acclaimed movie *Call Me By Your Name*. 5,000 copies worldwide.

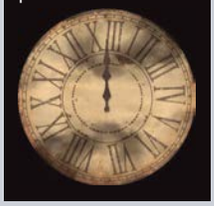
TBC

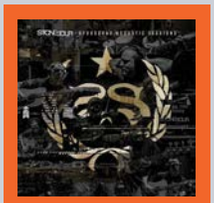


Gary Stewart
Mowtown (7")
Delmore Recording
Previously unreleased material from country singer and 'King Of The Honky-Tonks'. Exclusive to Record Store Day 2018.

Jamie Stewart
An Aggressive, Chain Smoking Alcoholic (LP)
Bad Paintings
Jamie Stewart of Xiu Xiu releases first solo album under his own name.

Stone Broken
All In Time (LP)
Spinefarm
First vinyl release for the Walsall rock band – as their 2016 album is reissued on heavyweight picture disc.



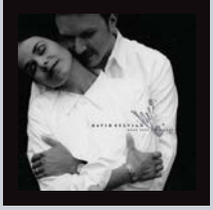


Stone Sour
Hydrograd Acoustic Sessions (12")
Roadrunner Records
4 acoustic versions of songs from the *Hydrograd* album.

The Streets
The Streets Remixes & B-sides (2LP)
Warner Strategic Marketing UK
This 2LP white label collates remixes and B-sides from the first two (and most popular) albums by Mike Skinner's The Streets – 2002's *Original Pirate Material* and *A Grand Don't Come For Free*, released two years later.

Previously made available only on CD in 2004, this is the compilation's first release on vinyl. With Skinner releasing new music this year and a six-date UK Streets tour taking place in April, this is a must for Streets fans. Packaging is described as "no frills, plain and like an old demo".

David Sylvian
Dead Bees On A Cake (2LP)
UMC/Virgin EMI
First time on vinyl for David Sylvian's 1999 album, expanded with 4 non-album tracks.



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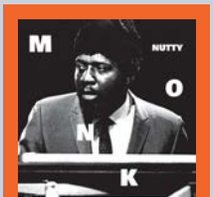
Nikki Sudden
Last Bandits (2LP)
Seventeen Records
Expanded double-LP version from the punk icon and Swell Maps founder who died in 2006.

Suede
Suede (2LP)
Demon Records
25th anniversary edition of 1993 debut album on silver vinyl, limited to 2,000 copies worldwide.

Sun Ra
Pine Street Theatre, Oct 28 1988 (2LP)
Jackpot Records
Audiophile pressing of unreleased concert limited to 2,000 copies wordwide.

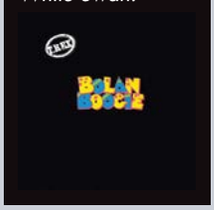
Say Sue Me
It's A Short Walk (12")
Damnably
12" one-sided EP featuring four unreleased cover versions on clear vinyl.

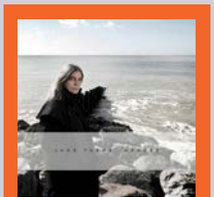
The Family Silver
Small Town Man/ Privilege (7")
Monks Road Records
TBC.



Thelonious Monk
Nutty (7")
Gearbox Records
7-inch reissue of track first released on vinyl in 1961 by the totemic jazz pianist.

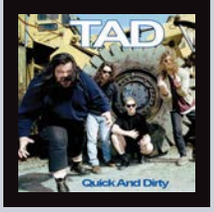
T. Rex
Bolan Boogie (LP)
UMC/Polydor
First time on heavyweight blue vinyl for this 1971 'best of', featuring *Get It On, Hot Love* and *Ride A White Swan*.

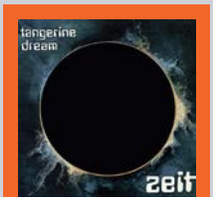




June Tabor
Ashore (2LP)
Vinyl180
2011 album from English folk singer June Tabor, released for the first time on 180g white vinyl with gatefold sleeve.

TAD
Live At The Crocodile Café Seattle (LP)
RSK
Studio recordings and live show from 1995 on opaque green vinyl.

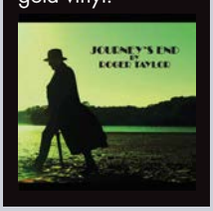


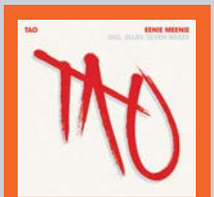


Tangerine Dream
Miracle Mile (LP)
Fire Soundtracks
1989 soundtrack directed by Steve De Jarnatt on marble coloured vinyl. 1,000 copies.

Tangerine Dream
TBC (12")
Invisible Hands
Among Edgar Froese's last works, rescued from the archives by his widow.

Roger Taylor
Journey's End (10")
UMC
Music from recently released *Journey's End* film piece, on limited edition 10" EP exclusively for RSD on sunset-gold vinyl.





Tao
Eenie Meenie (12")
Rogue Cat ReSounds
Swedish pop gem from 1984 with original and Mark Seven mixes. Full picture sleeve.

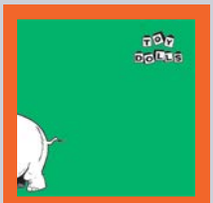
Tears For Fears
Head Over Heels (Talamanca System Remix) (12")
Mercury
Head Over Heels remixes, capturing the spirit of Ibiza.

TBC

Tears For Fears
Head Over Heels (Mark Barrott Remixes) (12")
Mercury
Sheffield DJ Barrott takes his turn with *Head Over Heels*.

Television Personalities
Privilege (LP)
Fire Records
Remastered on limited-edition black-and-white marbled vinyl. 1,500 copies.

Television Personalities
Closer To God (2LP)
Fire Records
Remastered double LP on limited-edition marbled black & white vinyl.

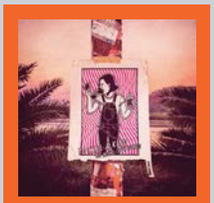


Toy Dolls
Nellie The Elephant (7")
MOV
Reissue of punk rendition of classic children's song, which hit No. 1 in the UK Indie Chart.

Pat Thomas Introduces Marajita
Pat Thomas Introduces Marajita (LP)
Mr Bongo
Official reissue with replica artwork.

Timeless Legend
Everybody Disco (12")
Love Vinyl
Reissue of 1979 single from Ohio soul vocal group Timeless Legend.

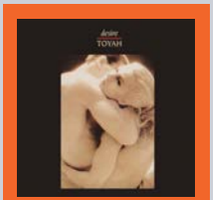
Tiny Ruins
Some Were Meant For Sea (LP)
Bella Union
Reissue of the New Zealanders' 2011 album on gold vinyl. Download code included.



To Kill A King
No More Love Songs (Acoustic) (7")
TKAK
TBC

Johnny Thunders
So Alonesome (LP)
Remarquable Records
1978 album co-produced by Steve Lillywhite. Bonus instrumental track.

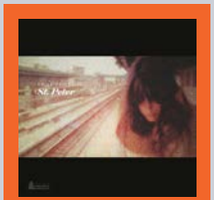
Johnny Thunders (Ft. Patti Palladin)
(Give Her A) Great Big Kiss (7")
Remarquable
Unreleased 40th anniversary mix of Shangri-Las cover.



Toyah
Desire 30th Anniversary Edition (LP)
Demon
Numbered 30th-anniversary edition on heavyweight red translucent vinyl.

Trampled By Turtles
Wild Flowers (7")
Banjodad/ Thirty Tigers
Tom Petty *Wild Flowers* cover on Side A, new-album track on B.

TBC



Emma Tricca
St. Peter (LP)
Dell'Orso
Third album from folk singer who was raised in Rome and arrived in the UK via stays in New York & Texas.

Barbara Tucker
Think (12")
Quantize Recordings
Recent Billboard No. 1 with full-length DJ versions. Pressed on red vinyl.

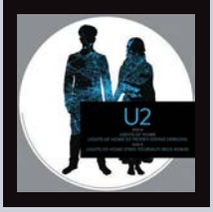
Twin Peaks
Music From The Limited Event Series – Score (2LP)
Rhino (Pure)
Score from the new series on 2x picture disc featuring shots from the TV series.

This Is The Kit
Wriggle Out The Restless (LP)
Brassland
This Is The Kit have had an outstanding 12 months, with their Rough Trade Records debut *Moonshine Freeze* becoming BBC 6 Music's most played record of 2017, and making it onto numerous other end-of-year top 10 lists. They also fitted in their most extensive touring to date — both in the UK and abroad, including extensive support dates in London and North America with The National. *Wriggle Out The Restless* was This Is The Kit's first breakout release, BBC 6 Music host and Elbow frontman Guy Garvey saying: "It should have been nominated for the Mercury Prize." This is the record's first time on vinyl in over a decade, pressed on splattered orange-and-blue vinyl and limited to 700 copies with a download code and exclusive track never before on vinyl, *Treehouse*, as well as fan-favourite *Earthquake*.

Twin Peaks
Twin Peaks (Music From The Limited Event Series – Soundtrack (2LP)
Rhino (Pure)
Soundtrack from the new series on picture disc.

U.K.
U.K. (LP)
Globe Music
40th-anniversary edition transferred to vinyl for the first time since its 1978 release. Pressed on 180g vinyl with 6-page booklet.

U2
Lights Of Home (12")
Island
Exclusive picture disc with three versions of *Lights of Home* from *Songs Of Experience*.

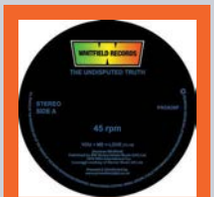


UhUhBoo Project
Sympathy For Mr. Vengeance Soundtrack (LP)
Beatball Music
Soundtrack to the first film of *Vengeance* trilogy.

Uncle Tupelo
No Depression Rarities (LP)
Legacy/Sony Music
First time on vinyl for 1990 country-rock album, plus rarities, following 2014 CD release.

Undertones
Singles Box (7")
USM
Celebrating the 40th anniversary of *Teenage Kicks*, including all 13 classic Feargal Sharkey-era singles and hits.

TBC



The Undisputed Truth
You + Me = Love / Sandman (12")
Whitfield Records
Two remastered cuts from Norman Whitfield's standout project.

Unkle
Live On The Road: Koko (3LP)
Live Here Now/ The Orchard
Exclusive heavy coloured-vinyl triple live LP with embossed sleeve.

Unkle
Live On The Road: Koko (2CD)
Live Here Now/ The Orchard
Double live CD version, triple gatefold embossed card sleeve.

Urban Dogs
Urban Dogs (2LP)
Fall Out/ Jungle Records
35th-anniversary reissue of punk-rock icons' collaboration and bonus live album. Red vinyl.

Uriah Heep
Sonic Origami (2LP)
Cast In Stone Entertainment
RSD reissue of Uriah Heep's 20th studio album, released in 1998.

Uriah Heep
Look At Yourself (LP)
BMG
1971 third album with silver foil-board outer, which turns the package into a mirror.

UT
Live At The Venue Nov 1981 (LP)
OUT Records
Part of the ongoing UT remaster series. Features five tracks recorded in 1981 at The Venue.

Various
The Bristol Recorder 4 (LP)
Bristol Archive
Vinyl record and 20-page magazine devoted to the music and cultural life of Bristol.

Various
Themes About The House (From The De Wolfe Music Library) (10")
Chichester Hospital Radio
70s TV themes from De Wolfe Library.

Various
Last Shop Standing – The Rise, Fall And Rebirth Of The Independent Record Shop (7")
Do Yourself In
Deluxe Record Store Day Fifth Anniversary Edition Gatefold Vinyl, limited to 500 copies. The package includes the 7" single *Last Shop Standing* by Batteries (taken from the film released later this year); a download featuring the acclaimed 2013 RSD original documentary film, *Last Shop Standing – The Rise, Fall And Rebirth Of The Independent Record Shop* by Pip Piper; exclusive liner notes by author Graham Jones and Piper. Hear from over 20 record shop owners and music industry leaders as well as musicians including Paul Weller, Johnny Marr, Norman Cook, Billy Bragg, Nerina Pallot, Richard Hawley and Clint Boon as they explain how the shops became and still are a part of their own musical education, a place to discover and cherish new music – and why they might just have a brighter future. Includes bonus features.

Various
Takin' Care Of Business (7")
Vampisoul
10 soul, R&B and garage 7"s from the vaults of Rampart Records 1963-1971.

TBC

Various
Independent Venue Week 18 Live (LP)
Self Release
Live performances from the likes of Gaz Coombes, Cabbage, Goat Girl & Fizzy Blood.

Various
Colour Climax (LP)
Dirter Odeon
Collection of official soundtracks from cult low-budget adult films.

TBC

TBC

Various
Reacted (LP)
Tiger Bay
Unedited compliation, with rare materials from the Celluloid Records archive. Released on 180g vinyl.

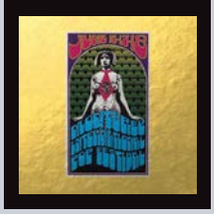
Various
Rock Steady Box (7")
Trojan/BMG
Reproductions of 10 of the most collectable rock steady 7" singles of all time.

Various
Universal Love (LP)
Legacy/Sony Music
Compilation of artists singing covers with gender pro-noun changed. Includes Bob Dylan, St. Vincent, Kesha & more…

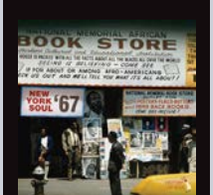
Various
Reggae Going International (2LP)
Kingston Sounds
Essential double LP reggae compilation on coloured vinyl from Kingston Sounds.

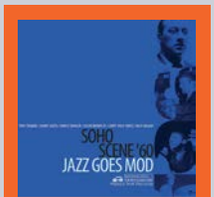
Various
Singapore A-Go-Go (2LP)
Sublime Frequencies
An hour of groovy Singapore 60s Beat A-Go-Go pop classics.

Various
Iconic Performances From The Monterey Pop Festival (2LP)
The Monterey International Pop Festival Foundation



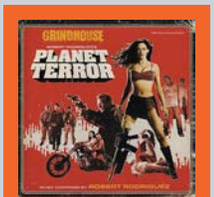
Various
New York Soul 67
History Of Soul (LP)
Collection of proto-funk, Motown-esque pop, gospel and soul classics cut in the Big Apple in 1967.





Various
Soho Scene 60 – Jazz Goes Mod (LP)
Rhythm & Blues
Collection of seminal tracks celebrating a landmark year for London's jazz scene.

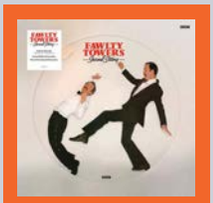
Various
Soho Scene 66 – Jazz Goes Mod (LP)
Rhythm & Blues
A tribute to Soho jazz in '66 – a year that belonged to Ronnie Scott's.



Various
Planet Terror Original Soundtrack (LP)
Varese Sarabande
Score from double feature-film release on white vinyl.

Various
Witches Brew (12")
Burning Witches Records
Hand-numberd compilation of Burning Witches artists.

Various
Wharf Cat Records ACLU Benefit Compilation (2LP)
Wharf Cat Records
Double LP to benefit ACLU + 2-track Flexidisc and poster.

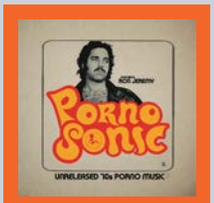


Various
Fawlty Towers – Second Sitting (LP)
Demon
Available as a picture disc for the first time. Two of the most highly rated episodes.

Various
Gary Crowley's Punk And New Wave (2LP)
Demon
2017 compilation on vinyl for the first time. Limited to 1,977 copies.

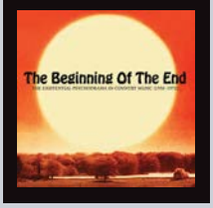
Various
Texas Soul 67 (LP)
History Of Soul
Fourth LP in highly regarded series of albums devoted to Texas African-American music from the 1960s.

Various
American Dreamer OST (LP)
Light In The Attic/ Cinewax
Soundtrack to '71 Dennis Hopper documentary on red vinyl.



Various
Pornosonic: Unreleased 70s Porn Music Featuring Ron Jeremy (LP)
Enjoy The Ride Records

Various
The Beginning Of The End: The Existential Psychodrama In Country Music (1956-1974) (LP)
Iron Mountain



Various
Hillbillies In Hell: Volume 666 (Country Music's Tormented Testament: 1952-1974 (LP)
Iron Mountain

Various
Electroconvulsive Therapy Vol 4 (LP)
Medical Records
Latest instalment of the series showcasing UK dance label Survival Records.

TBC

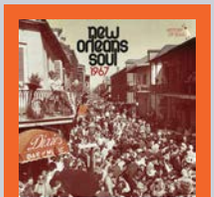
Various
Motown Funk Vol. 2 (2LP)
UMC/Island
By popular request, first issue of volume 2 of *Motown Funk* – and it begins on vinyl.

The Waterfront
Normandy (On A Beach)/ When The Wind Blows (12")
Vinyl Revival
The Waterfront were a shortlived Manchester supergroup in the early 80s. The band consisted of three original members of The Stone Roses: Andy Couzens (guitar), Gary Mounfield (bass) and John Squire (guitar). The drummer was Chris Goodwin (The High), with David 'Kaiser' Carty on vocals. Although the band never played a gig, they did record two tracks in a small studio in 1983. Only a handful of cassette tapes ever existed among friends of the band. Andy Couzens owns the original ¼-inch reel-to-reel tape and has kindly offered the recordings for a special release to raise money for The Christie in Manchester. Andy and John went on to form The Stone Roses with Mani joining later. Chris ended up in numerous bands before having success with Andy in The High. Kaiser chose a different path and went to serve for Queen and country. The rest is history.

TBC

Various
I-Robots Turin Dancefloor Express Pres. Svengile EP 1977-2017 (12")
Opilec Music
40th-anniversary release. Originals fetch £125.

Various
Mighty Instruments R&B-Style 1963 (LP)
Rhythm & Blues
A selection of cracking instrumentals from 1963.



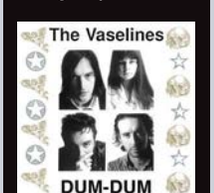
Various
New Orleans Soul 1967 (LP)
History Of Soul
Bringing together the best soul tracks recorded in the Crescent City in '67 – the end of an era.

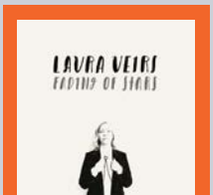
Various
The Sugar Hill Boom Box (12")
Sugar Hill
4x12" single boxset featuring eight Sugar Hill classics from the label that started it all.

Various
Up All Night... Non-Stop Dancing: The Very Best Of Spark Northern Soul (LP)
Peer
Collection of Spark Records 7"s.

Various
1+1=X (3LP)
Erased Tapes
Erased Tapes artists come together and make an album as a collective in Berlin to mark the label's 10th anniversary.

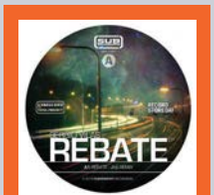
The Vaselines
Dum Dum (LP)
Glass Records
Redux
Exclusively licensed from Sub Pop for RSD. Clear heavyweight 180g-vinyl LP.





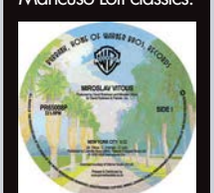
Laura Veirs
Fading Of Stars (7")
Bella Union
Unreleased track plus a beautiful rendition of Daniel Johnston's classic *True Love Will Find You In The End*. Clear vinyl.

The Velvet Hands
The Party's Over (LP)
Zen Ten
Blue-vinyl edition of Cornish garage-rockers' debut album, signed by the band.



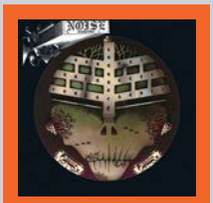
Sergio Vilas
Rebate EP (12")
Subsensory Recordings
One of the biggest tracks from the techno label's catalogue, JAK remix & bonus track.

Miroslav Vitous/ Deodato
New York City/ Whistle Bump
Warner
Exclusive double header of David Mancuso Loft classics.



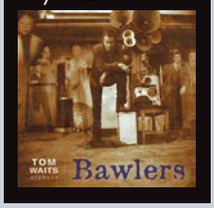
TBC

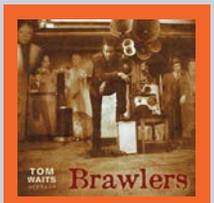
The Voidz
Qyurryus/ Cool As (7")
Columbia
Single taken from new album by band of Julian Casablancas (The Strokes).



Voivod
Too Scared To Scream (12")
Noise
Replica of limited 1987 picture disc by Canadian progressive thrash-metal quartet.

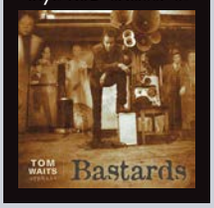
Tom Waits
Bawlers (LP)
Anti- Records
Part of *Orphans* collection, available on its own for the first time. Newly remastered on blue vinyl. RSD exclusive.





Tom Waits
Brawlers
Anti-Records
Part of Orphans collection, available on its own for the first time. Remastered on red vinyl. RSD exclusive.

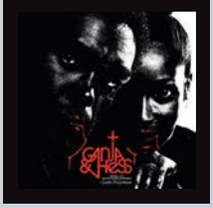
Tom Waits
Bastards (LP)
Anti- Records
Part of *Orphans* collection, available on its own for the first time. Newly remastered on grey vinyl. RSD exclusive.



Daniel Wakeford
The Songs Of Gigs (LP)
Carousel
Wakeford's smash-hit debut album on LP for first time, with bonus tracks.

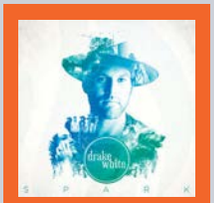
Watts 103rd St Rhythm Band/The Meters
Express Yourself/ Just Kissed My Baby (7")
A's And Bees

Sam Waymon
Ganja & Hess Original 1973 Soundtrack (LP)
Strange Disc
Soundtrack to groundbreaking African-American motion picture.



Irvine Welsh & Arthur Baker
Dead Mans Trousers/Fly Boys At Soho (12")
Whacked
2-track EP as Welsh launches new book.

White Hills/ Gnod
Aquarian Downer (LP)
Rocket
Astral meeting of minds from New York and Manchester on aqua-blue vinyl.



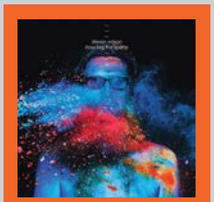
Drake White
Spark (LP)
Big Machine UK
UK exclusive reissue of Alabama country star's debut album with blue and transparent marbling on the disc.

Whitesnake
1987 (LP)
PLG UK Catalogue
Picture disc of the band's multi-platinum album using the recent 2017 remastered audio, housed in a die-cut sleeve.

The Who
The Kids Are Alright (OST) (2LP)
UMC/Polydor
2LP on red and blue heavyweight coloured vinyl with original packaging & 20-page booklet.

Wilco
Live At The Troubadour (2LP)
Rhino
The alt-country pioneers performing a 20-song set in November 1996.

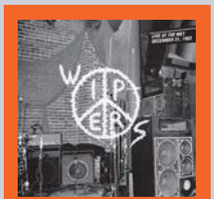
Ginger Wildheart
Paying It Forward (EP)
Graphite Records
Track from Ginger's latest album, plus 3 extras inc. exclusive new song. Picture disc, 500 copies.



Steven Wilson
How Big The Space (12")
SW Records
Exclusive release of bonus track recorded as part of the *To The Bone* album sessions.

Warsaw
Warsaw (LP)
VP
Warsaw was the planned debut album by the English post-punk band prior to becoming Joy Division. Recorded in May 1978, it comprised 11 tracks now known collectively as the *RCA Sessions*. The band were disappointed with the label's post-production work and the deal fell through, the album being scrapped. This *Warsaw* release presents the *RCA Sessions* (some of which would be released on Joy Division's debut EP, *An Ideal For Living*); *As You Said* from the 1980 *Komakino* single and the band's first recorded music, five *Warsaw* demo tracks from 1977. An interesting historical and musical testimony to Joy Divison's early artistic qualities, pressed, of course, on black-and-white vinyl.

Winston Reedy & Salute
Vision In Life (2LP)
Vision In Life
Double LP of brand new material from legendary UK reggae artist.



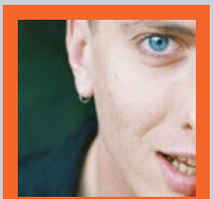
The Wipers
Live At The Met, December 31st 1982 (LP)
Jackpot Records
Unreleased show from the Youth Of America tour. Limited to 2,000.

Wire
Nine Sevens (7")
Pinkflag
First of a series of reissues of Wire's 70s catalogue, released for the first time on the band's own label. 1,500 copies.

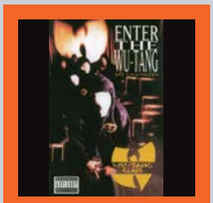
TBC

Wishbone Ash
Roadworks – Junctions (LP)
Talking Elephant
Selections from 4CD boxset release on vinyl for the first time. 180g vinyl & gatefold sleeve.

Jah Wobble & MoMo
Maghrebi Jazz (LP)
Jah Wobble
A unique mix of jazz and North African music, released on black vinyl for RSD.



Wolf Alice
Don't Delete The Kisses (remix EP)
Dirty Hit
White-label remix EP: Charli XCX/ Post Precious; Tourist; Jelani Blackman mixes.



Wu-Tang Clan
Enter The Wu-Tang 36 Chambers (cassette album)
Legacy/Sony Music
Tape-cassette version of the classic Wu-Tang album from 1993.

Wrangler
Three Memes (12")
Memetune
Exclusive Record Store Day release comprising Crooked Man and Richard H Kirk remixes.

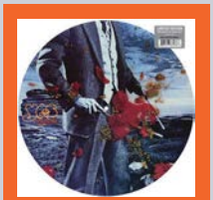
TBC

Betty Wright
The Movie (2LP)
Expansion Records
Collaboration between Betty Wright and The Roots first released in 2011, revisited on 2LP for Record Store Day.

Wussy
Getting Better (7")
Damnably
7" EP from Cincinatti Ohio five-piece, comprising four cover versions, released on solid yellow vinyl.

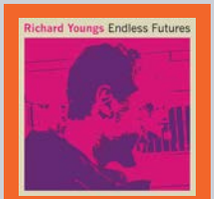
Yung Wu
Shore Leave (LP)
Bar None
1987 The Feelies side project with Dave Weckerman on vocals and limited-edition flexidisc w/1980 Weckerman single.

Yazoo
Situation – The Francois K Remixes (12")
Mute
Four *Situation* remixes from legendary producer François Kevorkian.



Yes
Tormato (LP)
Rhino
Picture disc of Yes' ninth studio album *Tormato*, their last record with singer Jon Anderson and Rick Wakeman.

Cho Young-Wuk
Sympathy For Lady Vengeance Soundtrack (LP)
Beatball Music
Soundtrack to the final instalment of *Vengeance* trilogy.



Richard Youngs
Endless Futures (LP)
Glass Records
Redux
New album exclusively released for RSD on white 180g vinyl.

Neil Young
Roxy – Tonight's The Night Live (2LP)
Reprise
Three-side album with engraving on side D. Gatefold package with insert & photo for RSD.

Frank Zappa
Lumpy Gravy: Primordial (LP)
UMC
45rpm burgundy vinyl from 1967 featuring Zappa's self-described "ballet".

Zero 7
7 x 7 (7x 7")
New State Music
Exclusive boxset of seven 7"s, containing 14 tracks picked by the band with artwork by Julian House.

Hans Zimmer/ Jacob Shea/ David Fleming
Blue Planet II (LP)
Silva Screen
First time on vinyl for this soundtrack to the popular BBC TV series.

STOP PRESS

The following releases reached us as we were going to press. List is correct at time of going to press but subject to change before Record Store Day on 21 April.

LUMP
Curse Of The Contemporary (LP)
Dead Oceans
First track from new band LUMP. A perfect introduction for their debut album.

The Groundhogs
Scratching The Surface (LP)
Fire Records
The Groundhogs' extraordinary debut album. Only 1,000 copies.

Five Day Week Straw People
Five Day Week Straw People (LP)
Morgan Blue Town
Great 1968 psychedelic album on 180g vinyl.

Charlotte Gainsbourg
Remixes (12")
Because Music
3 original tracks from *Rest* album remixed for the first time on 12" vinyl for RSD.

TBC

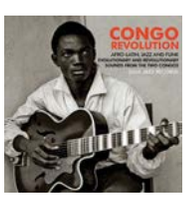
Bert Jansch
Santa Barbara Honeymoon (LP)
Earth Recordings
The second of 2 albums Jansch wrote in America in the mid 70s. Purple vinyl. 1,000 copies.

Bert Jansch
A Rare Conundrum
Earth Recordings
Album recorded at London's now-legendary AIR Studios. Gold vinyl with 3 additional non-album tracks as a download.

Paddy Kingsland
The Changes (2LP)
Silva Screen
Soundtrack to cult 1975 BBC TV series by electronic pioneer on LP for first time.

Soul Jazz Records Presents
Studio One Dub Plate Special (7")
Soul Jazz Records
Collectors boxset of 10 unreleased dubplates. Only 250!

Soul Jazz Records Presents
Congo Revolution (7")
Soul Jazz Records
Boxset of African, Latin, jazz and funk 7"s from the Congo for RSD.



Soul Jazz Records Presents
Punk 45 (7")
Soul Jazz Records
Boxset of five fantastic punk rarities in separate replica original artwork.

WIN!

Enter our competition to win a complete ***TEAC hi-fi*** *setup to play all your Record Store Day purchases on…*

Worth **£458**

The TN-420 is a two-speed analogue turntable with a psychedelic tie-dye finish design, released last year to mark the 50th anniversary of the Summer Of Love. It combines a high-density MDF base with an expertly die-cast aluminium platter to deliver incredible resonance rejection, speed control and audio fidelity, while a Japan-made VM (MM type) cartridge – the AT95E from Audio-Technica – traces every detail on the track. It has a static-balanced S-shaped tone arm, USB output and built-in phone equaliser amplifier.

The LS-M100 powered speaker system offers wide-range response in a compact body for concise listening – even at low volumes, with a frequency response of 80Hz to 22kHz.

For your chance to win this great prize from TEAC, simply go to **www.longlivevinyl.net/teaccomp** and answer the following question:

What year was the Summer Of Love?

A 1957
B 2007
C 1967

Terms & Conditions
The closing date is 12.00am GMT 5 April. The editor's decision is final. This competition is open to over-18s only. For full terms and conditions, please go to anthem-publishing.com/competition-tcs

RECORD STORE DAY

ROB BASE & DJ EZ ROCK 1LP
It Takes Two (30Th Anniversary)
Red opaque coloured vinyl

BIG AUDIO DYNAMITE II 12" SINGLE
On The Road - Live '92
First time on vinyl / 12" single

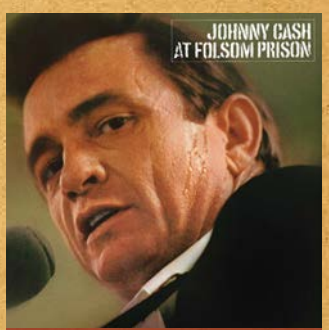
BOB DYLAN AND THE GRATEFUL DEAD 1LP
DYLAN & THE DEAD
Red & blue coloured vinyl

BRUCE SPRINGSTEEN 2LP
GREATEST HITS
Red opaque coloured vinyl

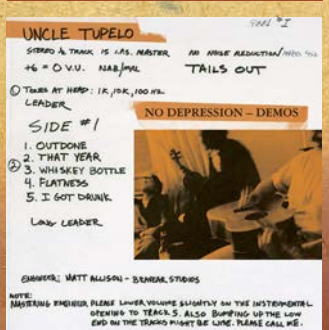
CYPRESS HILL 1LP
Black Sunday - Remixes
Includes previously unreleased remixes

ELVIS PRESLEY 2LP
The King In The Ring
Red opaque coloured vinyl / First time on vinyl

JEFF BUCKLEY 4LP
Live At Sine (Legacy Edition)
Deluxe packaging / First time on vinyl / Booklet / Numbered

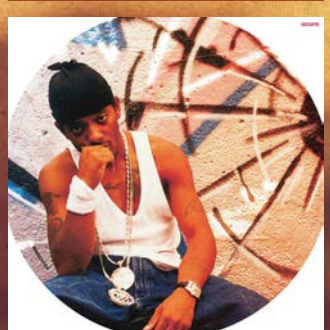


JOHNNY CASH 5LP
At Folsom Prison (Legacy Edition)
Deluxe packaging with book / Numbered

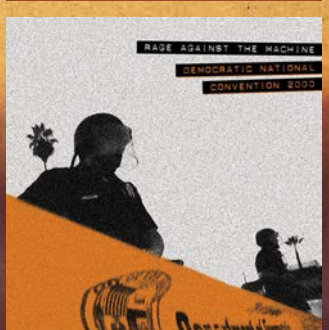


UNCLE TUPELO 1LP
No Depression - Rarities
First time on vinyl

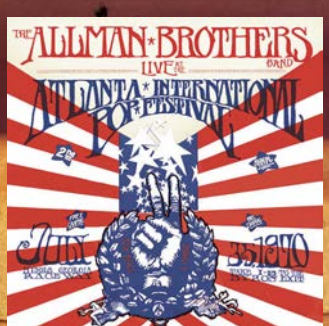
MARVIN GAYE 1LP
Sexual Healing: The Remixes
Red smoke coloured vinyl



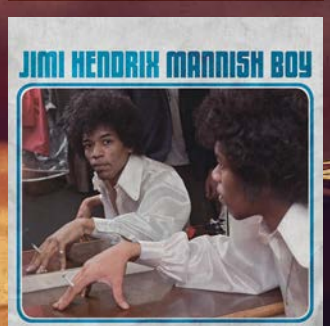
PRODIGY 1LP
Keep It Thoro
Picture disc



RAGE AGAINST THE MACHINE 1LP
National Democratic Convention 2000
Live recording from the legendary gig / First time on Vinyl



THE ALLMAN BROTHERS BAND 4LP
Live At The Atlanta International Pop Festival July 3 & 5, 1970
First time on vinyl / Deluxe packaging & booklet



JIMI HENDRIX 7" SINGLE
Mannish Boy / Trash Man
Marks Jimi Hendrix's first recording session with bassist Billy Cox and drummer Buddy Miles. Contains rare outtake of "Trash Man".

21/04/2018

LEGACY

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Rediscover your vinyl

VPI Prime Signature

The VPI Prime Signature super table is based on the multi-award winning VPI Prime, which took the world by storm.

The VPI Prime Signature was voted *Turntable of the Year 2017* by Hi-Fi+ and received Hi-Fi News' *Outstanding Product*.

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